THE VALUE OF VERSATILITY
BY
FRANCES WETHERALL.
See Page 11.

THE ERA

ESTABLISHED 1837

WIRES: "The Era," London. 'Phone: 4546 and 4547 Regent.

Publishing Offices: 35, Wellington Street, Strand, London, W.C. 2.

VOL. 85. No. 4,352. REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER. WEDNESDAY, FEBRUARY 15. 1922. PRICE FOURPENCE.

THE VALUE OF VERSATILITY
BY
FR NCES WETHERALL.
See Page 11.

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All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, The County Hall, Spring-gardens, S.W.1, within fourteen days from the date of publication of this advertisement.

VARIETY ARTISTES' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about	£52	0	0
Number of old artists residing there, 37 (ladies 12, men 25).			
Amount of weekly pensions	50	10	0
Number of pensioners, 82.			
Amount of grants, loans, fares, &c.	11	3	0

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THE GRAND THEATRE.
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ACKNOWLEDGED BY ALL THE PRINCIPAL THEATRE IN TOWN.
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ROYAL GENERAL THEATRICAL FUND ASSOCIATION.
A SPECIAL GENERAL MEETING of the Members of the Association will be held at the Offices of the Association, 55/56, Goschen-buildings, 12/13, Henrietta-street, Covent Garden, London, W.C.2, on FRIDAY, MARCH 31, 1922, at 12 noon, to consider a proposition to rescind Rule 34, "Any member who shall have regularly contributed to the funds of the Association for the term of seven years or upwards may cancel his or her membership by notice in writing to that effect given by him or her to the Directors, and he or she shall thereupon be entitled to a refundment of 50 per cent. of the subscriptions paid by him or her, exclusive of any interest or fine paid by him or her." And to substitute therefor the following rule:—
"Any Member of the Association may cancel his or her membership by notice in writing to that effect given by him or her to the Directors, and he or she shall thereupon be entitled to a refundment of 50 per cent. of the subscriptions paid by him or her, exclusive of any interest or fine paid by him or her."
And to pass such Resolution agreeing to such rescission and substitution or otherwise, as may be deemed advisable in connection therewith.
CHARLES CRUIKSHANKS, Secretary.
Feb. 7, 1922.

THE ROYAL GENERAL THEATRICAL FUND ASSOCIATION.
THE ANNUAL GENERAL MEETING of the Members of the Association will be held at the
OFFICES OF THE FUND,
55/56, Goschen-buildings,
12/13, Henrietta-street, London, W.C.2, on FRIDAY, MARCH 31, at 12.30 p.m., for the receipt of the Annual Report, the Accounts for 1921 the election of President, Chairman, Treasurer, Directors, and other officers for the ensuing year, and for all other purposes connected with the Association.
CHARLES CRUIKSHANKS, Secretary.
Feb. 7, 1922.

ACTORS' BENEVOLENT FUND. 9, ADAM-STREET, STRAND, W.C.2. C. I. Coltson, Secretary.

ACTORS' BENEVOLENT FUND.
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Advertisers and subscribers are politely requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed,
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Ring up 4546 and 4547 Regent.

NOTE.—Advertisements for insertion in the current issue are accepted up to first post Tuesday morning, or over the counter up to 11 a.m. Tuesday.

COMPANIES WANTED.

WANTED, First-class Attractions only.
COUNTY THEATRE, BEDFORD, Feb. 27, March 13, 20, April 17, May 1, 15, on.
GRAND THEATRE, LUTON, March 6, 13, April 10, 17, 24, May 8, 22, on.
NEW THEATRE ROYAL, INVERNESS, Feb. 20, 27, March 6, on.
F. G. FALCON, Spring Cottage, Fort Augustus.

MILTON BODE'S THEATRES.
WANTED, First-class Companies for:—
READING: March 6, 20, April 10.
NORTHAMPTON: March 13, May 1.
CHESTER: March 27, April 10.
LEICESTER: June 5, 12, 19.
MILTON BODE, County Theatre, Reading.

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WANTED, First-class Attractions only. Bookings: D'Oyly Carte and Carl Rosa Opera Companies, Sir Martin-Harvey, Irene Vanbrugh, Owen Nares in "The Charm School," "The Sign on the Door," "My Nieces," Grand Guignol Plays, "Ambrose Applejohn's Adventure," &c.
Apply, S. C. DORRILL.

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No Revues or Dramas.
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Hon. Secretary, George A. Macmillan, Esq., D.Litt.
Syllabus and Official Entry Forms from CLAUDE AVELING, Registrar.

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Entry may be made for one or more subjects.
The opera for performance at a London theatre in the Summer Term is "Iolanthe." Conductor: Mr. Cairns James. There are a few vacancies. The Opera Class meets on Tuesdays, at 5.30 p.m.
Particulars of the Teaching Department, Scholarships regulations, Admission Cards to Concerts, and the Syllabuses of Examinations, free on application to the SECRETARY, 13 Mandeville-place, London, W.1.

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MR. HERBERT WARING wishes it to be publicly known that he is not related to or connected with Mr. H. B. Waring, nor has he been in any way associated with any town in INDIA or JAVA or any other part of the world. American and Colonial papers please copy. Solicitors, Gwedalla and Jacobson, Winchester House, E.C. 44, Digby-mansions, Hammersmith Bridge, W. 6. Tel., Hammersmith 723.

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Wanted,
Wanted,
First-class Musical Shows, Revues, Musical Comedies, and similar.
May 15, 29, July 3, 24, Sept. 11 and 25.
Write in now, stating terms, with references.
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Minehead, Som.
C. W. FIGGIS, Gen. Mgr.

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Vacant,
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Good Sound Attractions,
Good Sound Attractions,
Good Sound Attractions,
Feb. 20,
March 13, 27
All communications, ERNEST WHEELER, Weymouth.

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WANTED, Musical Comedies or good Revues for March 6, and on. Apply, TRENCHARD, Theatre.

THEATRE ROYAL, ASHTON-UNDER-LYNE.

THEATRE ROYAL, ASHTON-UNDER-LYNE.
WANTED, Big Attraction for
Feb. 27.
Feb. 27.
Feb. 27.
Feb. 27.
Address,
CHARLES REVILL,
Victoria Park, Stockport.

WANTED, Musical Comedy or Revue, Feb. 27. MANAGER, Alexandra Theatre, Pontefract.

BOROUGH THEATRE, STRATFORD.
WANTED, Special Attraction, March 6.
FRED FREDERICKS.

THEATRE ROYAL, MERTHYR.
WANTED, WANTED, WANTED, Feb. 27, Feb. 27, Feb. 27, March 6, March 6, March 6.
BIG ATTRACTION,
Musical, Dramatic, or Variety Combination.
Big business assured to strong drawing card
Wire or write,
ROGERS,
32, Westgate,
Gloucester.

THEATRE ROYAL, WINDSOR.
Licensee and Manager, J. E. Bull.
WANTED, First-class Attraction for Easter Week.
WANTED, Big Attractions, Feb. 20, 27 (through obliging Managers). Wire, MACDONA, T.R., Inverness.

WORTHING THEATRE ROYAL.
WORTHING THEATRE ROYAL.
WORTHING THEATRE ROYAL.
WANTED, First-class Attractions.
Wanted, First-class Attractions.
Wanted, First-class Attractions.
Week commencing Feb. 20.
Week commencing Feb. 20.
Week commencing Feb. 20.
Vacant through misunderstanding.
Vacant through misunderstanding.
Vacant through misunderstanding.
Wire. Wire. Wire.
Wire. Wire. Wire.
Wire. Wire. Wire.
Also Vacant, week, March 6 and 13.
Also Vacant, week, March 6 and 13.
Also Vacant, week, March 6 and 13.
Three days, March 20, 21, 22.
Three days, March 20, 21, 22.
Three days, March 20, 21, 22.
All communications to
All communications to
All communications to
C. A. SEEBOLD, as above.
C. A. SEEBOLD, as above.
C. A. SEEBOLD, as above.

HER MAJESTY'S THEATRE, WALSALL.
Vacant April 10, May 8, June 19, and on. Musical Attractions Preferred.

GRAND THEATRE, WALSALL.
Vacant April 10, 17, 24, and on.
WANTED, Small Twice-nightly Attractions, Musical Preferred.
Apply, W. J. ANDREWS, Her Majesty's Theatre, Walsall.

WINTER GARDENS, NEW BRIGHTON.
The only No. 1 Theatre in district.
Business during the past 7 weeks averaged close on £500 weekly, without tax.
Vacant March 20, 27 (?), April 3, 10, 17, 24 (?), May 15, 22.
WANTED, First-class Attractions
Wire, A. DOUGLASS.

ALEXANDRA THEATRE, DOVERCOURT.
The only Theatre in Dovercourt, Harwich, and Parkston.
WANTED, Companies, Feb. 23 (three nights), March 6 (full week), March 16 (three nights), and later dates, including season dates. Particulars and day bill to PERCY H. HOLMSHAW, Dovercourt.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE: March 13, April 3, 24, May 8.
GAIETY THEATRE, HASTINGS: May 8, June 12.
PLEASURE GARDENS, FOLKESTONE: March 20, 27, April 10, 17, May 15, 22.
PALACE THEATRE, RAMSGATE: March 6, 27, April 3, 17.
London representative for W. W. Kelly and Opera House, Blackpool.

Apply, 52, Shaftesbury-avenue, W.1. Regent 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, first-class Musical Attractions, March 6, April 24, July 24, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"SCANDAL."
WANTED, Spring Dates.
Apply,
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

ALLINGTON CHARSLEY OPERA CO.
Sixth Year of Tour.
WANTED, a Good Theatre, between Leeds and Liverpool. April 24.
Also Sept. 4, 11, 18, and 25.
Only Vacant Dates this Year.
Apply,
J. ALLINGTON CHARSLEY,
This, Grand Theatre, West Hartlepool.
Next, Grand Theatre, West Hartlepool.

WANTED, Monday next.
Wanted, Monday next, also Feb. 27.
"LIZZIE."
"LIZZIE."
Our first advert. for Monday next.
Wire, BERT ABBOTT, Hippodrome, Eastbourne.

WANTED,
"SHIP AHOY."
"SHIP AHOY."
Vacant Feb. 20.
GALLIMORE, Alexandra, Dovercourt. House address, 10, Waddesdon-rd., Dovercourt.

DONALD KEIR
Presents his
Musical Comedy Burlesque,
"PEARLS."
20 Artists on Stage.
Full of Clean Comedy, Good Singing, Harmony, Dancing, &c.
WANTED, March 6 (Midlands or Lancs).
ALSO VACANT.
March 20, 27, April 3.
Refer:
Leon Salberg, Esq., Alex. T., Birmingham; S. T. Newsome, Esq., Hippo., Coventry; W. J. Andrews, Esq., H.M.T., Walsall; Joe Lawrence, Esq., Pavilion, Leicester.
Only First-class Dates Entertained.
All coms., DONALD KEIR.
This week, Grand Theatre, Mansfield.
Next week, 54, Cartwright-gardens, London, W.C.

"ENSLAVED BY A MORMON." Fifteen minutes. Dramatic Sketch. Topical theme. Heavy Man and Leading Lady. Splendid performers at top salaries.
WANTED, Dates, Feb. 27, on, with exceptions. Write, wire, or 'phone, ROYAL, 326. Attractive publicity. Written and produced by Frederick H. U. BOWMAN, 141, Duke-st., Liverpool.

WANTED, First-class Theatres, for
"ZAZA."
Starring
MISS ETHEL WARWICK and MR. HEATON GREY.
Cast includes
Miss Minnie Rayner,
Mr. Fred. Moule,
Mr. A. B. Lyons.
Vacant March 20, onwards.
Apply, R. HEATON GREY,
43, Whitcombe-street, London, W.1.

THE BIGGEST DRAW OF THE DAY.
WANTED,
Theatres,
Music Halls,
Picturedromes,
and any large halls,
on sharing terms,
from March 6, onwards,
FOR THE WORLD'S GREATEST DRAWING FILM.
Hundreds turned away everywhere.
Capacity business assured.
Managers, send capacity vacant dates and sharing terms for a "house full" week.
This is a sound and solid attraction, and if you wish we will guarantee your share to a reasonable amount.
Write now.
ALFRED J. DURRANT,
34, Betterton-street,
Long Acre, W.C.2.

"THE JEFFERSONS." 5th year of tour.
"THE PARTNERS."
The Most Successful Comedies Touring. Wilfrid Shine in his original characters.
WANTED, March 20, April 17, May 29, Aug. 14.
Three nights each play if desired.
A. DOUGLASS,
Winter Gardens, New Brighton.

Albert De Courville's Production,
"THE VERY IDEA."
with Easten Pickering.
WANTED, March 6, 27 April 17, 24.
HALDANE CRICHTON, Opera House, Burton-on-Trent.

WANTED, Theatres, Once or Twice Nightly for
"THE ROTTERS."
Vacant Feb. 27 (between Taunton and Woolwich); also March 20, 27, April 3, 10, 17, May 22. ARTHUR GIBBONS, Opera House, Harrogate.

LEVY and CARDWELL'S
"SLEEPING BEAUTY" Panto.
"SLEEPING BEAUTY" Panto.
WANTED, Feb. 20.
Vacant Feb. 20.
Vacant Feb. 20.
40 Artists.
40 Artists.
Wire, LEVY, Empire, Swindon.

THEATRES WANTED.

"HELLO! BLACKPOOL."
"HELLO! BLACKPOOL."
"HELLO! BLACKPOOL."
"HELLO! BLACKPOOL."
"HELLO! BLACKPOOL."
(1922.)
(1922.)
Absolute New Production.
Absolute New Production.
Cast includes
Grace Earle,
Laurette and Laurel,
Reda Elstone,
Four Aces,
Will H. Letters,
Harry Lyons,
Jack Stanford,
H. E. Ford.
Smith & Johnson.
Blackpool Beauty Belles.

WANTED, Theatres,
March 13, 20 (?), 27.
March 13, 20 (?), 27.
March 13, 20 (?), 27.
CHAS. ED. CLARKSON.
This, Palace, Barnoldswick, near Colne.
Next, Palace, Lincoln.

WANTED, Monday next, Feb. 20, through alteration, Bert Grapho's
"WHAT A LAD."
"WHAT A LAD."
"WHAT A LAD."
Full cast, including Bert Grapho himself. Quite recovered after a severe dose of 'flu. Wanted, April 3 and 10, Scotland. Wire, BERT GRAPHO, Hope Cottage, Victoria-street, Darwen, Lancs.

ERNEST R. ABBOTT'S CO.
WANTED, Monday next, in or near London, through disappointment. Up-to-date plays. Cast of 14. Plenty of comedy, music, singing, and dancing in our pieces. Wire for Monday next. ABBOTT, Theatre Royal, Stratford, E.

For other Theatres Wanted see Displayed Wanted Section.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, Leading Lady, for Revue.
Good appearance and mover essential.
A first-class Vocalist only required.
Photos, terms, and fullest particulars,
JOE MORRISON
Tivoli, Hull.
Next, New Theatre, Northampton.

WANTED, for Revue, young original Principal Comedian (sing, trained Soprano, young pretty (Lead) Light Comedian, sing and dance. Age, height, photos., terms, &c., MULLORD, Revue, 163, Balham Hill, S.W.12. Letters only.

WANTED, Baritone, for Semi-Pro. C.P.
Write,
Box 526, "The Era."

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

WANTED, Cinema Artists, all lines, for forthcoming British productions. Apply, MAITT & MYERS, Variety and Cinema Artists' Agents, Angle House, 1, Litchfield-street, W.C. Regent 5754, 3917. Telegrams, "Maimye, West Strand." Will artists known to me write, enclosing photograph?

HAVE YOU A VOICE?
WANTED, ARTISTS FOR GRAMO PHONE RECORDING.
TENOR, BARITONE, AND CONTRALTO. TENOR AND BARITONE, FOR HARMONISED RAG DUETS.
WILLING TO MAKE TRIAL.
APPLY, BOX 515, "THE ERA."

WANTED, Smart Chorus Ladies and Dancers; good appearance and voice essential.
Photos and full particulars,
JOE MORRISON,
Tivoli, Hull.
Next, New Theatre, Northampton.

WANTED, Four Short, Attractive Chorus Dancers for Principal Palace, Barcelona. Call, 77, New Oxford-street, Wednesday, between 1 and 2 o'clock. B. MONTAGUE.

ARTISTS' WANTS.

WANTED Known, at lib., Versatile Comedian and clever Acrobatic Dancer; Revue, Act, or Partner. P. A. LEO, 5, Ely-terrace, Mile End, London, E.

WANTED, by gent., young, height 5ft. 9½in., any speaking part in revue or drama; 8 years' experience. WILL STANLEY, 64, Rupert-street, Wilford-road, Nottingham.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday, Feb. 20 and 27, any distance, AMERICAN TITBITS. The ever-successful DOROTHY VEITCH, assisted by her two clever Dixie Kids, American Juvenile Wonders, Voice, Harmony, Comedy, Expert Novelty Dancing. Wire, Empire, Tonypandy. P.A., 32, Sun-street, Birmingham.

IVY GRANT,
The Dainty Comedienne, in Song, Yodel, and Dance.
Feb. 13, Playhouse, Waterloo, Liverpool.
WANTED, Feb. 20, 27, March 6; first-class offers invited.

WANTED, Feb. 20, 27, March 6, MADGE GOODALL,
Double-voiced Vocalist, Lively Comedienne and Dancer. This, Palace, Redditch., Worces. Offers, H. Add., 18, Mount Pleasant, Redditch.

WANTED, April 3, 10, 17, DELVAINE'S MARIONETTES; North preferred. This week, Regent, Chelmsford.

WANTED Known, DERRY and SLOAN (Arthur and Gert.), Modern Entertainers with the Eccentric Dance. Vacant Monday next. Wire, Hippodrome, Preston.

WANTED, Feb. 20, by the TWO TAFFIES, in roars of laughter and applause. W., E., West Bromwich.

WANTED, Feb. 20 and 27. Have my novelty. CARELO, Comedy antipodist and music. 17, Parkfield-avenue, Rusholme, Manchester.

WANTED Known, a Real, Perfect, Juvenile Act, BABS and BUNTY, the Vivacious, Sparkling Pair. Taking songs, pretty dresses, and exceptional clever dancing. Vac. Monday, on, Revue or Halls. Wire, Empire, Tonypandy. P.A., 32, Sun-street, Birmingham.

WANTED, March 6 by THE MORANDINIS, THE MORANDINIS,
Wonderful Acrobats, Equilibrists, Feb. 13, 33, High West-st., Gateshead. 20, Victoria Palace, 27, Empire, Stratford.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, also March 6 and 13, by BUNNY & DAWE, good comedy and musical speciality act. Acre, this, 61, Camberwell New-road, London.

WANTED, by PLANT BROS., Comedy Acrobats, Feb. 20 and 27. Wire, Palace, Gateshead.

WANTED, Mon., by STEVE & ERIC. Terrific comedy and rich vocalism. Success, topping, Empire, Cleethorpes. Refer Bell, Esq., Gen. Manager.

WANTED, Monday next, on, Royal VIONA Banjo Quartette; any distance. Wire, c/o GALLAGHER, 66, Buccleugh-street, Glasgow.

McCrae's Five Wee Scots, Dancing Marvels. Finished Panto. ("Babes in the Wood"). Talk of every town visited. Enormous success. The most wonderful Child Dancers ever seen on any stage.

WANTED, 20th, 27th, and on. Wire, McCRAE, Caerphilly.

WANTED, few immediate dates, just finished three months with Miss Bateman's "A Peep Behind the Scenes." Any size stage. CHARD'S CANINE WONDERS. Gipsy, Drunken Dog Actor, Major Mite, talking, laughing, and dancing pony, 27in. high. Sensational street parade every day. A sure draw against any opposition. CHARD, 43, Talbot-street, Lye, Worcs.

WANTED, Feb. 27, March 6, 13, by ATLAS VULCANA GIRLS, to follow Belfast. Wire, Coliseum, Belfast, or 105, Joy-st.

CIRCUS ARTISTS WANTED.

WANTED, a Smart Young Fellow as Groom, to look after one white horse and dogs; must be sober, good worker, and kind to animals; to tour with circus in France; salary £2 per week, fare paid. With reference, J. CRASTON, 20, Grand-parade, Brighton.

CIRCUS ARTISTS' WANTS.

WANTED Known, NEDDY VOKES, Musical and Talking Clown, &c., liberty, tenting season. Address, 3, Fore-street, Kilmarnock.

WANTED, Engt., Top Window Biller, Poster; last season Sanger's. Address, TERRETT, 15, Bank-street, Darwen.

MUSICIANS WANTED.

WANTED, FIRST-CLASS CONDUCTOR (SOLO VIOLINIST); MUST BE ABLE TO DO CLOSE FITTING TO PICTURES. SEND FULL PARTICULARS (LETTERS ONLY), MANAGER, KING'S PICTURE PLAYHOUSE, 279, KING'S-ROAD, CHELSEA, S.W.3.

HIPPODROME, WISBECH, CAMB.

WANTED for the above, First Violin-Conductor, to open Monday next, Feb. 20; one used to pictures and varieties and fitting music to pictures preferred; must be reliable and take an interest in his work. Will find this a most comfortable engagement. Apply, with terms and references, to H. BANCROFT, as above.

WANTED, for Cinema in London; good repet. Audition, Wed., 11 to 1. 155, Amhurst-road, Hackney, E.8.

WANTED, a few first-class Leaders, Pianists, 'Cellists, Contrabassists, for March to October session, liner orchestras; audition must be given. Terms on application, C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, Violin Leader for Trio; small seaside cinema. Letters, M. D., 55, Sandywell-street, Hr. Openshaw, Manchester.

WANTED, first-class Leader, to open March 4; audition any afternoon. Apply M. D., Queen's Cinema, Forest Gate, E.7.

WANTED, for first-class North Wales Hotel, Leader, Pianist, and 'Cellist, from April 13 to Sept. 30; gentlemen only; 5 hours per day, 6 days' week; if required Sundays, extra pay. Also Saxophone, E flat Alto or C Tenor (flat pitch), Banjoist, and Jazz Drummer, from April 13 to 20, and June 2 to Sept. 30. Audition necessary. References for character. State experience and lowest salary required. C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, good Leader-Violinist, for Trio; Pictures; nights only. Terms and refs.,

Box 560, "The Era."

WANTED, Violiniste, Ventnor Hotel Hours, 4.30 to 5.30 and 8.30 to 10; one day free; commence immediately. Wire or write, VERNI, Clarendon Hotel, Oxford.

WANTED, first-class exp. Violinist (trio); cinema; 6 evgs.; £4 15s. Age, qualifications, to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Violinist and Pianist, Cinema, Bude, March 2; evenings, 6.30 to 10; one matinée; with library. Terms, refs., MUS. DIRECTOR, 33, Brook-street, Cardiff.

WANTED, Ladies, Violiniste, Pianiste, 'Celliste, each double-handed or novelty instrumentalists, in addition to sound orchestral ability; hotel work. ROSINA, 75, Station-rd., Bexhill.

WANTED, First-class Solo-Violinist, to open Monday, Feb. 27, to lead a band of 6; Cinema; 6 nights and 3 matinées; good tone and expression essential. Terms, age and refs., to MUSICAL DIRECTOR, 10, Hellington-avenue, Whalley Range, Manchester.

WANTED, for London, evenings only, a first-class Violinist; must be a Showman, for small Orchestra. Apply MME. MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.C.

WANTED immediately, Saxophonist, to join jazz combination at Liverpool. Apply, ALFRED RIESS, 18, Charing Cross-road, W.C.

WANTED, experienced 'Cellist for Trio; 22 hours weekly. CINEMA, Aberystwyth.

WANTED, good 'Cellist for Cinema, evenings only; 6 days. Apply, CINEMA ROYAL, Chiswick. 'Phone, Chiswick 1196.

WANTED, a 'Cellist, evenings only, London; must be a good player or useless. Apply, MME. MAY WALTER, 3, Macclesfield-st., Shaftesbury-avenue, W.C.

WANTED, Musicians, at first-class Variety Halls.
Edinburgh Empire: Viola.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned Hall.

WANTED, Relief Pianist-Organist; male; 2-manual reed. Audition Thursday, 11 o'clock. EMPRESS CINEMA, Upper-street, Islington.

WANTED, a Pipe Organist, London, evenings only; Orchestral. Apply, MME. MAY WALTER, 3, Macclesfield-st., Shaftesbury-avenue, W.C.

WANTED, Piano and Violin, jointly or singly; experienced pictures; nights only; no Sundays. Apply, MANAGER, Victoria Hall, Cowes, I.W.

MUSICIANS WANTED.

WANTED Known,

THE ORCHESTRAL TUITION CLASSES.

NOTHING SUCCEEDS LIKE SUCCESS.

All our pupils are successful because they are thoroughly

TAUGHT ORCHESTRAL WORK,

and they are pleased because they get so quickly placed into decent positions.

If you are musical, and play any instrument, come and see us at once, and we will put you in the way of earning a good living by your musical ability.

We teach all Tavan Arrangements, and lend you music for home study.

LET US ADVISE YOU.

We will not encourage you unless we feel assured of your success.

FREE AUDITIONS
every morning from 10 a.m. till 1 p.m.
Monday and Thursday evenings, 5.30 till 8.30 p.m.

Full Orchestras, Quartettes, Trios, or single instrumentalists supplied at shortest notice.

GOOD DEPUTIES ALWAYS ON HAND.

CINEMA BUREAU,
18, Cecil-court,
Charing Cross-road, W.C.

Do not mistake the address.

WANTED, Pianist, for Fit-up touring Smalls; sight reader; transpose, &c.; lady or gent.; open Friday next. Write, PETERS, Broadway, Thatcham, Berks.

WANTED, brilliant Orch. Pianist (Pictures), good 'Cellist; nights only; ladies or gents. Terms and refs., MUS. DIR., Empire Cinema, Batley.

WANTED, good Trio or Quartette, Piano, Violin, 'Cello Organ (American); cinema, 20 miles London, where high-class music is a feature. Evenings and two matinées. No Sundays. Comfortable position. Open about two weeks. First-class library esential. Audition preferred. Terms moderate. Apply, Box 564, "The Era."

CLACTON URBAN DISTRICT COUNCIL.

WANTED, Orchestra.

The above Council invite offers to provide an Orchestra for their Band Pavilion from and including April 14 to June 23 next, the conditions of engagement being:

The Orchestra to consist of six male musicians, to include pianist to accompany vocal items, &c., as required.

Two performances to be given each day, 1½ hour afternoon, 2 hours evening, seven days per week.

The Council to have the option of increasing from time to time the strength of the Orchestra up to fifteen, as the season progresses. Quotations should therefore include rate per extra musician provided beyond the six mentioned above.

The members of the Orchestra to wear evening dress if required.

The Council will provide a piano and an organ.

Quotations, which must be inclusive of all charges, should be sent to the undersigned under sealed cover endorsed "Orchestra," not later than noon on Monday, 20th March next.

The Council do not bind themselves to accept any offer received.

GEO. T. LEWIS.
Clerk to the Council.

Town Hall,
Clacton-on-Sea,
13th February, 1922.

BANDMASTER GREY and his Band. Late Crystal Palace.

WANTED, E flat Clarinet, good solo; brilliant Solo Cornet; Quartette of Saxophones; Bass Drummer, to make up his private Band for Long Tour, commencing Easter Monday; must be good men. Also all instruments willing to join good Territorial Band for London and Seaside Engagements. Apply, by letter, addressed envelope, BAND SECRETARY, 12, Little Pulteney-st., W.C.

WANTED, Repetiteur, Violin, and 'Cellist; all day; Clarinet, evenings only; ladies or gents; Cinema, E. London.

Box 546, "The Era."

WANTED, Musicians for Frank Bostock's Circus; good Cornets, Clarinets, Trombone, Euphonium, Bombardon, and Drums; wages 65s. Apply, FRANK BOSTOCK, 68, Winchester-street, South Shields.

WANTED, thor. efficient instrumentalists; experienced concert work; ladies preferred, but men considered, for Tympani and Wind (flat pitch); June to September; 3½ hours; seven days. Terms, particulars, photo if possible. MUSICAL DIRECTRESS, 31, Riley-avenue, St. Anne's-on-Sea.

WANTED, immediately, for Artillery Staff Band, permanently stationed in the South of England, good Instrumentalists, Double-handed men preferred, particularly Clarinet Players coupled with Violin; good prospects of engagements; usual terms of service; only first-class men need apply. Box 536, "The Era."

SPIERO'S PICARDY BAND,
THE TOWER,
BLACKPOOL.

WANTED, PIANO, 'CELLO, BASS, FLUTE, VIOLINIST, FOR SUMMER SEASON, EASTER TEN DAYS, WHITSUN TWENTY WEEKS, TILL END OF SEASON.
ONLY FIRST-CLASS MUSICIANS NEED APPLY.
AUDITION REQUIRED.
APPLY, MUSICAL DIRECTOR, KING'S PICTURE PLAYHOUSE, 279, KING'S-ROAD, CHELSEA, S.W.3.

WANTED, 50 Violinists, several 'Cellists, and Viola Players, for orchestra now forming, with view to engagements; male and female performers (amateurs eligible) over 16 years; evening rehearsals and free training to those desiring further experience in orchestral playing. Call, 11 a.m., or 6 to 7 p.m., on Saturday only, at 52, The Chase, Clapham Common (no letters).

WANTED, first-class Cornet, Euphonium, and Jazz Drummer, for musical act in revue; must be reliable and fine performers.

Terms, height, &c.,
JOE MORRISON,
Tivoli, Hull.
Next, New Theatre, Northampton.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. Phone, Streatham 950.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED Known, Orchestration, Composition. (String or Military.) G. A. JAQUES, Borough Theatre, E. 62, Knox-road, Forest Gate, E. 7.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

MAURICE PIENA, 55, High St., New Oxford St., W.C.2.
Gerrard 7236.

SIX MOST EXQUISITE NUMBERS
By HENRI FEVRIER.

"The Fall of the Leaf" ('Cello Solo)—"To a Princess"—"Round the Fireside"—"To the Lady Love"—"The Gloaming." F.O., 1/6. S.O., 1/3. P.C., 6d. E.P., 3d.
"The Dream Fairy," (for piano, violin solo, and strings). Q, 1/-. P.C., 6d. E.P., 3d.
Write for new novelty list and subscription list.
Sample parcel, 2/6 (state combinations required.)

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,

WOODFIELD-ROAD, PADDINGTON, W.
(Three minutes from Westbourne Park Station).
'Phone, 5902 Hampstead.
Licensed by the London County Council.

Lessee and Manager,
WILFRED E. BOYCOTT.

This Agency and all classes are under the personal direction of Wilfred E. Boycott, six years sole manager for Fritz Kreisler, 3 years ditto for Harold Bauer, Touring Manager for Vert's Agency, Cork-street, touring with Madame Albani (farewell tour), Pablo Casals, Jacques Thèbaud, &c., &c.

Members of classes are trained by well-known and competent professors, who have no need to conceal their identity.

DRAMATIC AND ELOCUTION CLASSES.
Instructed by the Famous Actors and Elocutionists.
F. RAWSON BUCKLEY
and
GEORGE BRANDRAM.
Early Bookings Advisable

WANTED Known,
MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, Walham Green, S.W., conducts Orchestral Classes daily for all instruments at Westbourne Park Studios (address above).

Instruction given in standard works, Tavan arrangements, &c.
Music lent for home study.

ACTUAL EXPERIENCE IN CINEMA ORCHESTRA PROVIDED.

Violin and Piano lessons given.

Appointments found.

90 per cent. of the members of the Orchestra have obtained engagements during past year.

Interview and audition any morning except Saturdays.

Complete Orchestra, Trios and Deputies provided at shortest notice.

All Applications for Classes, Orchestras, Trios, Registration (for engagements) to W. E. BOYCOTT.

WANTED Known, THE CHOICEST MUSIC LENDING LIBRARY IN LONDON.
Most reasonable terms. Note the address, HOWARD & CO (Mus. Pub., B.M.L.L. Dept.), 19, Percy-street, W.1.

WANTED Known, WILSON'S MUSIC LENDING LIBRARY; the best and cheapest. Weekly parcels from, Piano Solo, 2s. 6d.; Orchestra, 3s. (mention combination). Give us a trial at once. Satisfaction guaranteed. Carriage paid one way. 54, Victor-road, Bradford.

WANTED, Violinists to Please Note.

THE "CINEMA."
VIOLIN E STRING
is admittedly the finest Acribelle obtainable; it stands well in Tune and lasts twice the time of other STRINGS. Packed in bags containing Three Cut and Knotted Lengths. Price, 8d.

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MUSICIANS' WANTS.

WANTED, Engt. by young lady Orch.-Pianiste; thoroughly experienced; good sight reader. 25, S., Albans-rd., Harlesden, N.W.10.

WANTED Known, Pianiste and Violiniste, at liberty Monday; thoroughly experienced in cinema work; seaside preferred. 7, Gladstone-terrace, Goole.

WANTED Known, Orchestral-Pianiste desires immediate Engt.; thoroughly experienced in Cinema, Theatre, and Hotel work; quick sight reader; organ (reed). Wire or write, PIANISTE, 15, Alwyne-place, Highbury.

WANTED Known, Orchestral Pianiste desires Deputising four or five days a week; experienced; disengaged Feb. 27. HENKLIN, 15, Park-parade, Harlesden.

WANTED, Engt., Solo Pianiste, or first-class Relief; up-to-date lib.; every attention given to the bus.; vacant Feb. 20. PIANISTE, White Rose Grange, White Rose Lane, Woking, Surrey.

WANTED, Engt., first-class Relief Pianiste; can fill in on small organ with band (any part); lib. extensive, classics, latest populary six days, £2 10s.; vacant Feb. 20. PIANISTE, 59, Winchelsea-road, Philip-lane, Tottenham, N.

WANTED Known, PROF. PIANIST (Orch. or Solo, experienced), at liberty for Café or Cinema in North; could take charge of Trio or Quartette; well up in standard works; excellent library and refs. Please state terms and particulars. Box 558, "The Era."

WANTED, short Engt. by first-class Pianist and Org.; cinema, café, concert party, and revue; orchestral and solo. CYRIL DAWSON, 61, Richmond Park-road, Bournemouth.

WANTED Known, experienced Dance Band Pianist and Drummer disengaged on odd dates; together or separate. R. WACKETT, 17, Edison-road, Crouch End, N.8. 'Phone: Hornsey 224.

WANTED, Engts., Tip-top JAZZ PIANIST and VIOLINIST; splendid orchestral library. The music and style. Together or separate. PIANIST, 20, Clarence-row, Gravesend.

WANTED, by smart young Pianist, good sight reader, Engt., Concert Party or Orchestral Dance Pianist; well acquainted with two manual pedal organ. S. FRANK SMITH, Lyndhurst, Rosebery-ave., Linslade, Bucks.

WANTED Known, Pianist, brilliant (gent.); relief or solo; 25 years' cinema and café experience; complete standard and modern library; smart and steady; London or near; disengaged. C. FRANCIS, 36, Emlyn-cre-avenue, Chiswick, W.4.

WANTED, Engagement by Orchestral-Pianist (gent.); good reader; would like opportunity to play best music, Wagner, Debussey, &c., and would accept moderate terms. Write, Box 543, "The Era."

WANTED, Engts., First-class Pianist for Dance Work; now playing West End; can supply exc. Trio, Banjoline, Piano, Drums. Terms, Box 542, "The Era."

WANTED Known, Pianist-Composer desires to join Concert Party for the coming season. Box 540, "The Era."

WANTED, Engt., by brilliant Pianist (male); young and smart; at lib. now; any bus. B., 51, Aldershot-rd., Kilburn, N.W.6.

WANTED, engagement by brilliant Picture and Variety Pianist; Solo only; no orchestras; thoroughly experienced. Best offers to FRED RICHARDS, 36, Southgate-street, Leicester.

WANTED, by Pianist, Engt. cinema; Orchestral; solo or relief; 15 years' exp.; would deputise. Write, CLIFTON, 48, Gibson-square, Islington, N.1.

WANTED Known, Cinema Pianist; 7 years' experience, desires post; large repertoire high-class music; solo preferably. PERCY OSBORN, 15, Donaldson-road, N.W.6.

WANTED, FIRST-CLASS ENGT. BY TWO JAZZ ARTISTS; PIANO, DRUMS; REAL MUSICIANS; SYNCOPATION AND RHYTHM TO A FINE ART; OFFERS, BOX 562, "THE ERA."

WANTED Known, Banjoist at liberty, thoroughly experienced in dance work. BRYCE, 145, High Holborn. 'Phone, Museum 5187.

WANTED, Engagement by first-class Banjoist; capable take lead in Orchestra; Jazz or straight. Box 521, "The Era."

WANTED Known, Jazz-Banjoist, young; sight reader; vocalist; doubles other instrument; open for engagement. Write, Box 555, "The Era."

WANTED, by experienced Trap Drummer, with effects, evening dance engagements; deputise or Sundays. 6, Woodland-road, Upper Norwood, S.E. 19.

WANTED, Engt. by real live Jazz Drummer, for dances; would deputise. SUMNER, 44, Rosslyn-crescent, Harrow.

WANTED, by Trap Drummer, dances, or would deputise. R. S., 104, St. Stephen's-avenue, Shepherd's Bush, W.12.

WANTED, Engt. by Drums and Effects; late R.M.L.I. Band. J. G., 133, Sumatra-rd., W. Hampstead.

WANTED, Engagements by first-class Drummer; any business; would deputise. 20, Anley-rd., W.14.

WANTED, Engagement by first-class Tympanist and Drummer (lady); thoroughly experienced any business; London only. TYMPANIST, 8, Raeburn-street, Brixton.

WANTED, by 2 friends, gents., Double-Drummer and Flautist, Engagements, Dance or Orchestral; experienced; London preferred. Box 529, "The Era."

WANTED, Engagement by experienced Double Drums and Tympani, including Glock., Tub. Bells, Xylo., and Jazz effects; ballroom or hotel pref.; M.U. terms. Box 535, "The Era."

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WANTED, Engt. by Lady Orchestral Pianiste-Organiste, or Violin Repet. H., 105, Clarence buildings, London, N.W.1.

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WANTED Known, disengaged, experienced Trio or Quartette, ladies; N. London; all double-handed. CORNET, 181, King's-road, Camden Town.

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BIRTHS, DEATHS, & MARRIAGES.

MARRIAGES.

CAVE—FANE.—On Feb. 11, at Buckingham Palace-road Registry Office, Haddon Cave, younger son of George Cave, of Culworth, Northamptonshire, to Cynthia Fane, daughter of the late Major Geo. Stratton, Leicestershire Regiment.

IN MEMORIAM.

GREENE.—Richard Abraham Greene, who passed on Feb. 15, 1921.
"In all love."

BELCHAM.—In ever-loving memory of my dear husband, Henry Belcham, who passed peacefully away Feb. 9, 1917. He was connected with the staff of "The Era" for over thirty years.
FOR SYMPATHY.

WILKINS.—Mrs. Fred A. Wilkins wishes to thank all friends for their kind sympathy in her bereavement.

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THE WILLESDEN DISTRICT COUNCIL are prepared to receive TENDERS and OFFERS for the following, viz.:—
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(b) For the RENTAL of the Bandstands and other property in the various Parks on weekdays for Concerts or other Entertainments during the ensuing season.
Tender Forms, and all other particulars, may be obtained upon application to Mr. F. Wilkinson, M.Inst.C.E., Engineer to the Council, Town Hall, Dyne-road, Kilburn, N.W.6, on and after Monday, Feb. 6, 1922, and should be delivered to the undersigned not later than 4 p.m. on Tuesday, Feb. 28, 1922.
The Council do not bind themselves to accept any Tender or offer.
By Order,
STANLEY W. BALL,
Clerk of the Council.
Town Hall,
Dyne-road,
Kilburn, N.W.6.
Jan. 30, 1922.

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AMATEURS IN ACTION.

THE DIONYSIANS.

"A Midsummer Night's Dream" was well played by this company on the 24th inst. at Cripplegate. Mr. S. Nathan "produced" successfully and Mr. Aston Burall "officiated" at the piano. The production really deserved a larger audience, it was so enjoyable, but probably atmospheric conditions accounted for this. Mr. Denner H. Smith, as Theseus, the Duke of Athens, must be singled out for special praise—a very excellent performance was his, and Mr George Abel was no less a success as Hermia's father Egeus. Mr. Owen Arnold's Lysander was a capital study, and the Demetrius of Mr. Gerald Middleditch deserves praise. Miss Polly Clarke played Hermia nicely and was awarded a daffodil bouquet at the close. Miss Winifred St. Clair made the most of the part of Helena. Special mention, too, must be made of Mr S Nathan as Oberon, King of the Fairies. The various actors in Scene 2 of Act i., ably led by Mr. Reginald Allen as Bottom, were capably represented by Messrs. Douglas James, Ralph Hopkins, Reginald Allens, Jack Mason, George Abel and Billy Jaques. The fairies' dance in Act ii. and before the Levee in Scene 2, Act iv., was most fascinating and really beautifully done, the Misses Frances McCallum, Erik Corkett, Olive Jenkinson, Elsie Barrell, Kathleen Alexander, Jessie Fuller and Edie Fuller all scoring.

HANWELL & EALING O.S.

The Hanwell & Ealing Operatic Society gave an excellent performance of "The Geisha" at the Park Theatre, Hanwell, recently. There was a delightful freshness about this production, and a notable feature was the excellent work of the chorus. The producer, Mr. H. L. March, is to be congratulated on the all-round success of the production. Miss Florence Richardson, as O Mimosa San, sang sweetly and acted daintily. In Miss Dora Penney the Society has an artist of exceptional ability, and as Molly Seamore she made a decided hit. A finished portrayal of Juliet was that of Miss Winifred Shareman. Mr. George Shareman gave a clever interpretation of the scheming "Chinee," Wun Hi, and got all the fun possible out of the part. As the Marquis Imari, Mr. Charles Thomason acted with a quiet dignity, and Mr. Leo Barville, the possessor of an excellent tenor voice, was quite successful as Captain Katana. The Reginald Fairfax of Mr. Sidney Ashton was a most meritorious effort, his singing and acting being first-class. In the unavoidable absence through illness of the Society's hon. conductor, Mr. A. C. Praeger, F.R.C.O., this important position was capably undertaken at short notice by Mr. Sidney Rendell, under whose bâton the orchestra played well. The incidental dances were tastefully arranged by Mme. Jessie Hogarth. The production was well mounted.

LONDON O. AND D. SOCIETY.

The charm and refinement of Gilbert and Sullivan's operettas was once more emphasized by the performance by the London O. and D. Society of "Iolanthe." The title-rôle had to be played at short notice by Miss E. Grace Brown owing to the indisposition of Miss Mary Dunmore, and after gamely struggling through the part of the Chancellor on Monday, Mr. Reginald Western succumbed to a serious attack of 'flu, and Mr. Charles Grantham bravely stepped into the breach and took the part most creditably without any chance of rehearsal with the company. Both are excellent comedians, with a distinctive style. Two of the decided successes of the evening were the Private Willis of Mr. John Pierce, with his wonderful voice in "Every Man Who's Born Alive," and the sweet-voiced contralto, Miss Queenie Morgan, as the handsome, gracious Queen of the Fairies, her song, "Captain Shaw," being delightful. A capital pair of charming vocalists and actors are Miss Rhoda Whiley and Mr. John Mason as Phyllis and Strephon, and the Earl Tolloller of Mr. Cecil Whiley was excellent, Mr. Horace Wilson giving good support as the Earl of Mountararat. As Fairies Misses Suzanne Abbott, Ella Thompson, and Ida Rogers were well in the picture, and the choruses of fairies and peers was exceptionally good. Nor must Miss Nancy Forrett's dancing geniuses be left unmentioned.

THE WALTER MARTIN PLAYERS.

This popular company, which has in times past given successful performances of plays in aid of Leicester Charities, scored another triumph at the Leicester Royal Opera House last week, when Sheridan's well-known comedy, "The School for Scandal," was presented by the Walter Martin's Players. The proceeds were in aid of the Leicester Royal Infirmary, for the endowment of another cot at this institution.

The production and acting were in every way most creditable. Miss Fanny Lorimer was excellent as Lady Teazle; Mr. Walter Martin was a capital Sir Peter Teazle; Miss Elsie Catlow scored as Lady Sneerwell, as did Miss Louise Martin as Mrs. Candour; Miss Alice Taylor was a charming Maria; Joseph Surface was effectively represented by Roy Pochin, while Mr. Harry Martin (Charles Surface), Mr. Levi Geary (Rowley), Mr. Harold N. Pochin (Sir Oliver Surface) all did well in their respective parts, satisfactory support being given by Mr. Harry Letts (Crabtree and Moses), Mr. Frank Brown (Sir Benjamin Backbite), Mr. Duncan Smith (Snake), Mr. John Talbot (Trip), Mr. Reg. W. Green (Careless), and Mr. J. P. Nicholson (Sir Harry Bumper).

DELPHIC DRAMATIC SOCIETY.

This society's presentation of Mr. R. C. Carton's four-act farcical comedy, "The Real Leaders," was excellent—it took place at Crippleate, on Jan. 31, and proved most amusing. Well produced by Mr. E. J. Heseltine, it was capably enacted, Mr. Cyril Alberige as Edward Petworth scoring with a clever dramatic study. Miss Tina Black has natural talent, and as the frivolous Lady Marjorie Hillborn was well cast. Miss Helena Gosschalk as the Dowager Countess of Grimsdal was another successful artist, and Mr. Charles Green did well as the Duke of Gallminster. Miss Dora Lendau as Mrs. Stanhope Molyneux calls for special mention, as does Miss Daisy Allen for a cleverly-played Evadne Tuddenham. Mr. Herbert Baron (Byles), Mr. David Fresco (Horace Beckton), Mr. Allen Douglas (Stanhope Molyneux), Mr. H. C. Lee (Mr. Telgate), Mr. W. E. Owens (Sir Kennedy Loomes), Miss Beatrice Cowan (Lady Tuddenham), Miss Lily Morris (Madame Messale), Mr. Albert Stratton, Miss Queenie Lange, and Miss Victor Saxe, all added their quota to the general succes

YORK OPERATIC AND DRAMATIC SOCIETY.

That the York Amateur Operatic and Dramatic Society is rich in musical talent was fully apparent on Monday night, the 5th, when "Tom Jones" was given at the Theatre Royal, before a large audience. Everything indicated a successful week, and a large addition to the funds of the York County Hospital. In the title rôle, Mr. Hubert Dryland was at once an outstanding feature, his fine voice being used with artistic effect, and he gave a racy and acceptable rendering of a popular part. Mr. Frank Savage's conception of the part of Squire Western indicates that he is a comedian of great versatility, and he adds another triumph to his many successes. Mr. Charles Goodricke as Partridge gave a consistent and amusing performance. Mr. Reg. Mason made Blifil an amusing personality, and was at once a pronounced success. Mr. Rob. Inglis stood out prominently as Col. Hampstead, and Mr. F. G. Gillman, Mr. C. Welburn, and Mr. Hubert Grantham, all excellent vocalists, as Col. Wilcox, Tony, and Gregory respectively, made the most of their opportunities.

Of the ladies, all of whom are excellent, Miss Eva Farrant, as Sophia Western, did exceptionally well; possessing a voice of great volume and purity, she was heard to great advantage, and rendered her songs with much charm. Mrs. Rob. Inglis, in the popular part of Honour, displayed abilities far above those usually looked for in the ranks of amateurs. Miss Joan Horsley was in every way a success as Lady Bellaston. The chorus, trained by Mr. Reginald Rose, the conductor, did excellently, and much credit is due to Mr. Fred. G. Lloyd, the coach.

SHILDON AMATEUR DRAMATIC AND OPERATIC SOCIETY

The production of "The Mikado," by the Shildon Amateur Dramatic and Operatic Society, on Tuesday and Wednesday nights last week, must rank as the society's most successful effort. The spacious Hippodrome was utilised for the performance, the house being packed on each occasion. With Mr. Henry Gibbon as musical director, the members of the society have had the opera under rehearsal for several months past, and the presentation proved in every way a huge success.

Infusing just the desired amount of dramatic power into the rôle, Mr. Metcalfe made a typical Mikado, whilst Mr. G. Urwin (Nanki Poo), Mr. C. Lewis (Ko-Ko), Mr. J. D. Adamson (Pooh Bah), and Mr. W. Muggeridge (Pish Tush) each and all ably rendered their respective numbers.

The possessor of a well-cultured voice, Miss Doris Steele undertook the part of Yum Yum with marked ability, and among others who came in for well-merited applause were Miss Jennie Hird (Katisha), Miss Gertie Race (Peep-Bo), and Miss Jennie Milner (Pitti Sing). The well-balanced chorus did excellent work.

WAYFARERS' DRAMATIC SOCIETY.

"General Post," with its Territorial Army hero, was a very happy choice of the Wayfarers' Dramatic Society when they gave a show at the Duke of York's Headquarters on Feb. 1, in aid of the Regimental Funds of the London Irish Rifles. Certainly the crowded audience thoroughly enjoyed themselves, particularly as the play was capitally acted by all concerned. The joy of the evening was undoubtedly Mr. Cyril Dives as the dear, pompous old baronet, Sir Dennys Broughton: Mr. Dives evidently revelled in his part, and it fitted him like a glove. Another particularly good enactment was the Betty of Miss Dorothy Scott; brisk, bright, and almost professional in its clever little touches. If Miss Scott will but avoid the bad habit of looking too much at her audiences, she will be entitled to rank among our foremost amateur actresses. Mr. Hew M. Wardrop as Alec played and looked the young subaltern "knut" (not to forget the D.S.O.) to perfection; whilst Miss Molly Duncan acted with artistic restraint as Lady Broughton. Mr. A. L. Westwood got through his long part very creditably as the hero, Smith. He was a trifle stilted at first, but improved considerably as the evening wore on; Mr. Rennie Higson did all that was necessary as Albert Smith; whilst the small but significant part of the "deus ex machina" Wilson was neatly played by Mr. Frank Munn. The play was produced by Mr. Leslie Rea, and the stage manager was Mr. Cormack Bessant.

LOUGHBOROUGH OPERATIC SOCIETY.

"The Pirates of Penzance" was the Gilbert-Sullivan opera selected for production by the Loughborough Amateur Operatic Society at the Theatre Royal, Loughborough, on Feb. 6, and a very satisfactory first night augured a successful week's run. The ravages of a local epidemic of colds were somewhat felt, especially among the ladies, the gentlemen of the company being comparatively unscathed. Under the circumstances it is not surprising that Mr. James T. Bolesworth's Pirate King, Mr. Maurice T. Woolley's Major-General Stanley, and Mr. Arthur Green's Sergeant of Police were outstanding figures, each acting and singing his rôle with commendable regard for tradition. Mme. Maude Keightley was a delightful Mabel, and her duet with Frederick (Mr. Sidney Rayment), "Oh, Leave Me Not to Pine Alone," and solo, "Poor Wandering One," were enthusiastically encored. Mme. Ada Kirk as Ruth had not completely overthrown a cold, but was heard to advantage in the trio, "A Most Ingenious Paradox," with the Pirate King and Frederick. Other parts were well sustained, Mr. John Hastie greatly pleasing as Samuel, the Pirate Lieutenant, and Mrs. Woolley, Miss Hughes and Miss Eaton showing promise as Edith, Kate and Isabel. The chorus sang well, especially in such numbers as "Hail, Poetry," the unaccompanied passage in Act I., the "weather chorus" for the ladies, and all the combined works in Act II. Much credit is due to Mr. Frank Storer for the quality of the chorus work, and the really excellent performance of the orchestra under his direction; also to Mr. J. H Taylor for his effective staging.

JEAN STERLING MACKINLAY MATINEES.

Miss Jean Sterling Mackinlay ,who has just returned from a successful tour in the Riviera, announces four Saturday matinées at the Steinway Hall. At her first programme on March 4, Miss Mackinlay and Mr. Harcourt Williams will present "Proverbs in Porcelain," a series of eighteenth century little plays in verse, by the late Austin Dobson.

"ONLY A BROKEN TOY."

Drama, in Six Scenes, by Miss Ivy Maurice; Produced at the Battersea Palace, Friday, Feb. 10.

The Wife ..... Miss Ivy Maurice
The Doctor ..... Mr. William Lattimer
The Girl ..... Miss Una Linley
The Hero ..... Mr. Tom Willy
The Master ... Mr. Frank Boyce Benton
The Happy Couple...Miss Susie Vaughan and Mr. Vaughan Bracken

Miss Ivy Maurice, in presenting her repertory company in a triple bill—i.e., variety entertainment, strong drama, and concluding with a laughable farce—caught the Battersea public, judging by the applause on the night of our visit. This reversion to the old programmes submitted at the Surrey and "Exit." forty years ago is a distinct novelty, and, we understand, has proved very attractive in the theatres in the Midlands.

On Friday evening a new play, "Only a Broken Toy," was given as the staple attraction. The plot centres in the present-day medical problem, "Should a Doctor Tell?" in relation to the social evil. The strong domestic interest that runs through the play is founded on the popular Adelphi drama of Watts Phillips' "Lost in London," which Sam Emery popularised in the 'seventies. The thrilling situations in which the doctor, the husband, and the erring wife are involved, with the girl and the master of the mill, are ingeniously told, and held the attention of the audience up to the sad ending.

As the erring wife Miss Ivy Maurice won the sympathies of the house by a capable and clever piece of acting. Mr. William Lattimer did justice to the arduous rôle of the medical man; Mr. Frank Boyce Benton well depicted the conflicting emotions of the master, and Miss Una Linley admirably portrayed the girl; Mr. Tom Willy made an ideal hero. To Miss Susie Vaughan and Mr. Vaughan Bracken praise for their low comedy, which acted as an excellent foil in relieving the heavy scenes of the play.

A farce entitled "Wanted, a Baby," by Vaughan Bracken, caused roars of laughter, Tom Willy and the author scoring heavily.

The variety programme was a novel one. Prominent items were the character-impressions of Mr. Frank Boyce Benton, the soprano singing of Miss Susie Vaughan, and the admirable numbers given by Robert Brierley (baritone) and Miss Louie Claire (the female baritone). Comedy scenes causing merriment came from Vaughan Bracken, while Vaughan and Vaughan were pleasing as comedy duettists.

"WIFE IN NAME ONLY."

Drama, in Four Acts, by Ada G. Abbott; Presented for the First Time in London at the Theatre Royal, Stratford, on Monday, Feb. 13.

The Earl of Ridgeway.....Edward Fryer
Margaret ..... Margaret Dickensen
Lady Betty ..... Ada Abbott
Richard Hardress ..... Ernest Foster
David Hardress ..... John Johnston
Carrie ..... Viola Jennings
Melissy ..... Nellie Crowther
Jim ..... Cyril Walch
Sambo ..... Stella Foster
Silas ..... E. Tring
Rastus ..... J. R. Stewart
Chloe ..... Isabel Singleton

David Hardress, the son of a rich rancher, is in search of a wife who is a lady. He stays at the castle of the Earl of Ridgeway as its prospective purchaser, but learns from his father that the price asked for the property is much too high, and the purchase-money would go to an impecunious peer, who had dealt loosely with funds not his own. He refuses to purchase the castle, but intimates he is willing to double the price on condition that Lady Betty, the proud daughter, marries him. The Countess rates the Earl for being a coward, but the daughter is loyal to her father, and to preserve his honoured name from disgrace agrees to the bargain. Hardress stipulates that she shall live at his father's ranch, and Lady Betty concedes the point, her reservation being that she shall remain a wife in name only. Old Hardress has a sympathetic heart, and perceives that two lives are likely to be wrecked if husband and wife are not brought together. In the work of reconciliation Melissy, the daughter of Hardress's housekeeper, plays no unimportant part, and the accomplishment of the father's desire is gradually accomplished.

Miss Ada Abbott did well as the haughty daughter of an aristocratic house, and David Hardress was a strong-willed man as portrayed by Mr. John Johnston. An outstanding personality was the father, Richard Hardress, forcibly played by Mr. Ernest Foster. The minor parts of the Earl of Ridgeway and the Countess were excellently embodied by Mr. Edward Fryer and Miss Margaret Dickensen respectively. Carrie, the housekeeper, had a capital representative in Miss Viola Jennings, while Miss Nellie Crowther scored a success as her daughter, Melissy. Mr. Cyril Walch was well suited as the hired man, Jim, and a number of darkies provided a comedy side, which was most amusing. Remarkable intelligence was displayed by Hardress's dog, "Crop," a carefully trained canine member of the cast.

Royal General Theatrical Fund.

The February meeting of the directors of the Royal General Theatrical Fund was held at Goschen-buildings, Henrietta-streeet, Covent Garden, on Tuesday, the 7th inst., when Mr. Douglas Gordon (hon. treasurer) occupied the chair, being supported by Messrs. Lionel Carson, Henry Doughty, Hubert Harben, Frank Weathersby, H. Saxe Wyndham and Charles Cruikshanks (secretary).

The balance-sheet for 1921, as prepared by the hon. accountant, was read and approved, and a suggestion by a member of the directorate as to realisation of certain securities and the investment of the proceeds was considered, and the Fund's bankers having been consulted on the question, it was agreed their advice be followed.

A subscribing member of the Association was elected an annuitant as from the commencement of the year. The secretary received instructions in connection with the holding of the annual festival during the year, and to proceed with the arrangements as to the chairmanship.

At the matinée of "Peg o' My Heart" at the Theatre Royal, Bath, the character of Alaric was taken up by Mr. Raymond Langley, who succeeds Mr. Hugh Kennedy in the part. Mr. Kennedy is sailing for South Africa on the 16th. Mr. Langley made a great success in his new rôle.

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NATIONAL OPERA AT BRADFORD.

Complete success marked the opening night of the British National Opera Company at Bradford on the 6th inst., when Verdi's opera "Aida" was staged. There is no doubt that the company have begun well in their co-operative effort to establish opera on a permanent national basis. Advance booking for the inaugural fortnight amounted to nearly £6,700, a good guarantee against a deficit on the visit, and there is the additional fact that some £3,000 worth of shares in the enterprise have been taken up by residents in and around Bradford. Mr. Percy Pitt, the conductor, proved that he is well fitted to bring the forces of a first-class company into harmonious relation.

The principals were Messrs. Frank Mullings, William Anderson, Augustus Milner, Mme. Edna Thornton, and Miss Beatrice Miranda.

At the close of the performance the Lord Mayor of Bradford (Mr. Thomas Blythe) addressed the audience, by invitation of the management, and expressed congratulations to the company for the fine performance it had given.

Mr. Paget J. W. Bowman, one of the directors of the company, also spoke, thanking the audience for the way in which it had shown its appreciation.

On the following evening (Tuesday) "Carmen" was played, with Miss Olga Heley in the name part. She sang with charming effect. Bradford gave Miss Haley a rousing send-off on her operatic career, for she is a native of the town. Miss Gertrude Johnson played Micaela prettily and sang well. Mr. Frederic Collier as the Toreador, and Mr. Walter Hyde as Don Jose both did good work. Mr. Eugene Goossens conducted in his usual able style.

ANSWERS TO CORRESPONDENTS

H. M. T.—(1) *Yes.* (2) *We do not know.* (3) *He was her second husband.*

ADMIRER.—*Born May 13, 1864. Celebrated silver wedding Aug. 16, 1915.*

H. M. S.—"*La Cigale,*" *produced at the Lyric, Oct. 9, 1890.* "*Dorothy*" *is possibly the comic opera you mean.*

E. H.—*Sir Edward Moss died on Nov. 25, 1912, aged 60.*

W. LONG.—"*The Rowdy-Dowdy Boys*" *was sung by the late Miss Millie Hylton.*

F. T.—"*With Flying Colours,*" *drama, by Seymour Hicks and Fred G. Latham was produced at the Adelphi on Aug. 19, 1899.*

TOM WITHERS.—"*The Simple Pimple*" *was sung by George Robey soon after he made his first professional appearance. You have won your bet.*

In Aid of East End Boys' Club.

A special matinée will be held at the Aldwych Theatre on Friday, the 24th inst., under the personal patronage of H.R.H. the Duke of York, in aid of the Bishop of Southwark's Fund for the East End Boys' Club. Mr. Francis Innys is organising the entertainment, and it is understood that many prominent actors and actresses have kindly consented to appear.

"THE COCKPIT."

This romantic drama in three acts by Mr. Israel Zangwill (published by Wm. Heinemann at 5s.) has not yet been played in this country, though there are rumours that it is shortly to be produced on the American stage. The story is based upon the adventures of a young woman, Peggy by name, into whose quiet life in New York comes a strange and startling interruption. Certain distinuished personages, headed by the Marquis Fiuma and General Roxo, arrive in the city, and claim her as the rightful occupant of the throne of Valdania. Believing it to be her duty, she is induced to accept the high position offered her; and the scene changes to the ancient San Marco Palace at Scaletta, the capital of Valdania. Peggy finds herself in a difficult position, and does all she can to prevent the outbreak of war that is threatened. The trials and tribulations of the young queen lead to some dramatic scenes, and there is a plot afoot to marry her to a prince, whom she has good reason to dislike. But, by a turn of events, she is saved from this unhappy fate; yet the truth is borne in upon her that she is "queen in a cockpit." Mr. Zangwill's drama is a powerful indictment of war, and of those who engage in it. If "The Cockpit" is not on a level with "The Melting Pot," as an acting play, it is at least marked by much of that force and virility which are such distinguishing features of the author's stage work. It is dedicated to his friend and fellow-dramatist, Mr. Alfred Sutro.

Young Actor's Rapid Progress.

A young actor who has made rapid strides in his profession within the last few months is Mr. Leslie J. Banks, now in "Fanny's First Play," at the Everyman Theatre. He attracted notice when playing in Lord Dunsany's "If," at the Ambassadors, and on his return to the Everyman, appeared with success in "Different" and "Suppressed Desires." He left the Everyman for the Ambassadors again, to play with Robert Loraine, in "Deburau," and he remained at that theatre with Miss Iris Hoey, in "Clothes and the Woman," under Robert Courtneidge's management. Patrons of the Everyman will watch with interest this young actor's return to Mr Courtneidge's company on the 22nd inst. in "Sarah, of Soho," at the Savoy.

For the Life-Boat Institution.

H.R.H. the Princess Beatrice has consented to be present at a matinée in Oxford in aid of the funds of the Royal National Life-Boat Institution, which will be held in the Town Hall on Wednesday next. H.R.H. the Duke of York, although unable to be present, has given his patronage. This performance, which was originally announced for Feb. 9, is being organised by Mlle. de Bergerac, the producer of the recent Bury St. Edmunds Pageant, and the play to be given, called "By Shakespeare's Fireside," has been specially written by her for the occasion

BRISTOL EMPIRE.

A Stage Licence Granted.

At the annual meeting of the Bristol Licensing Justices, on the 6th inst., Alderman Edward Parsons in the chair, Mr. F. E. Weatherly made an application on behalf of the proprietors of the Empire, Old Market-street, for a stage-play licence. In support he presented a petition, consisting of 78,000 signatures, including 22 ministers of religion and 25 Councillors and J.P.s.

Mr. Taylor, on behalf of the Prince's Theatre, contended that at present two music halls and two theatres were enough for the city, and they did not want three theatres. He asked the Bench not to grant the dual licence.

Mr. F. J. Press, for the Bristol Hippodrome, said they did not oppose provided the Empire dropped its variety licence, but if a dual licence were granted he should immediately apply for the same privilege in common fairness.

The magistrates retired to consider their decision, and on their return the chairman, Alderman E. Parsons, asked Mr. Weatherly if he would accept a stage-play licence on the following conditions:—

(1) That the music hall licence is forthwith surrendered; (2) that the conditions on the printed form of licence for stage plays, which contains a provision in regard to smoking, is accepted; (3) that applicants bind themselves not to apply themselves to the Excise authorities for the right to sell intoxicants.

Mr. Weatherly expressed agreement with the conditions.

It was decided that the new licence should be issued as soon as the old was surrendered.

"MIXED MARRIAGE."

REVIVAL AT THE AMBASSADORS

After a very successful fortnight at the Everyman a short time ago, Mr. St. John Ervine's fine play, "Mixed Marriage," is to be seen at the Ambassadors for a short season.

"Mixed Marriage" is a play for critics by a critic. In technique it is irreproachable, in construction it might be taken as a model by aspiring playwrights, and it is patently sincere. The subject is as interesting to-day as it was when the play was written a decade ago, and it is most admirably acted by the ever delightful Irish players.

It is unnecessary to give any desription of the play, it was thoroughly dealt with on its revival at the Everyman. To those who can appreciate craftsmanship and acting we can recommend it as really worth seeing. Nor will they be likely to forget the Irish mother wonderfully played by Miss Sara Allgood, the bigot of Mr. Fred O'Donovan, or the remainder of the admirable cast, Mr. Desmond O'Donovan, Miss Muriel Allen, Mr. John Bland, and Mr. Parker K. Lynch.

Preceding "Mixed Marriage" we were given Mr. J. M. Synge's exquisite poem-play, "Riders to the Sea," that wonderful blend of mysticism and atmosphere and fatalism. Here again Miss Sara Allgood greatly distinguished herself as old Maurya, the mother of the six dead sons, and Miss Oona O'Neil, Miss Muriel Allen and Mr. Fred O'Donovan contributed to the same queer, indescribable atmosphere.

"MY SON."

TO THE EDITOR OF "THE ERA."

Dear Sir,—I thank you for the kind criticism of my play, "My Son." Amid the deluge of abuse and personalities that some of the critics indulged in, your critic's notice of my play was refreshing and encouraging; he praised where he thought praise was due, and pointed out the play's weaknesses, which is the right attitude to take, if an author is to benefit by criticism, and is a great help to improvement. I also thank you for what you printed under "We Hear." My wife (Miss Frances Ivor) told me after Act I. that the play had been already condemned, as there was a running commentary, which she could hear from the stage, coming from a certain portion of the stalls, who came, not to criticise, but to ridicule and condemn.—Yours faithfully,

HERBERT THOMAS.

21, West Side, Clapham Common, London, S.W.4.

Feb. 14, 922.

THE ENTERTAINMENT TAX AT WORK.

THIRD WEEK OF "THE ERA" INVESTIGATION.

FURTHER STRIKING RETURNS.

FORTHCOMING DEPUTATION TO THE CHANCELLOR.

Widespread interest continues to be taken in the facts and figures which THE ERA is enabled to publish with regard to the relation which the Entertainment Tax bears to the profit and loss of houses of amusement in all parts of the country.

It will be seen from one of the letters which follow that a circuit of seven cinemas, while paying over £20,000 in tax, was run at a loss of over £6,000, and the greatest feature of the matter is the very large number of concerns which are at present running at a serious loss, although acting as revenue collectors for the Government.

At the time of writing the date of the deputation to the Chancellor of the Exchequer has not been fixed, but it is sincerely to be hoped that it may be fruitful of result. The deputation will be thoroughly representative, and be composed of delegates from the following organisations: The Entertainments Protection Association, the Theatrical Managers' Association, the West-End Managers' Association, the Variety Artists' Federation, the Cinematograph Exhibitors' Association, the Actors' Association, the Association of Touring Managers, the Musicians' Union, the National Association of Theatrical Employees, the Scottish Managers' Association, and the Provincial Theatrical Managers' Association.

FURTHER STRIKING LETTERS.

TAX OVER £20,000—LOSS OVER £6,000.

TO THE EDITOR OF "THE ERA."

Sir,—I herewith enclose you my accountant's figures for the year ending December 31st, 1921.

Being a showman of over ten years standing, I feel that after you have perused these figures you will admit that unless the Tax is abolished or some very substantial relief afforded there will be nothing else left but to close down.

I may add my case is only one among many, but to think of collecting over £20,000 for Government Tax, and then to find oneself making a loss of over £6,000 on a year's trading is certainly appalling.

As a War-time measure I and others as cinema proprietors did the uttermost in every way to assist, and as the Tax was founded as a War-time measure it is now up to the Government to assist the cinema proprietor by removing this calamitous imposition.—Ref. No. E. 214.

The figures supplied show total tax paid amounting to £20,255 10s. 8d., and a total loss of £6,045 3s. 0d. Details are as follow:—

NO. 1 (WORCESTERSHIRE).
Amount paid in tax £2,346 10 4
Excess over net profit 1,941 15 2

NO. 2 (LEICESTERSHIRE).
Amount paid in tax £5,897 3 7
Excess over net profit 5,866 12 6

NO. 3 (STAFFORDSHIRE).
Amount paid in tax £1,794 9 0
Excess over year's loss 1,237 1 7

NO. 4 (STAFFORDSHIRE).
Amount paid in tax £2,598 2 0
Excess over year's loss 311 0 11

NO. 5 (STAFFORDSHIRE).
Amount paid in tax £3,179 10 4
Excess over year's loss 2,572 11 3

NO. 6 (STAFFORDSHIRE).
Amount paid in tax £2,017 0 6
Loss in excess of tax 137 6 6

NO. 7 (STAFFORDSHIRE).
Amount paid in tax £2,422 14 10
Excess over year's loss 1,548 0 2

SHOULD BE ABOLISHED OR MODIFIED.

TO THE EDITOR OF "THE ERA."

Sir,—The Tax is a very great drawback to business and I am afraid that many a place will come to grief this year in consequence of it. It is very bad for permanent places, and it is much worse for travelling shows.

First, there is the difficulty of getting the tickets, moving about as they do sometimes daily. Then there is the addition to the price for entrance which keeps thousands from patronising, and further there is the collection and dividing of these tickets, which costs in my old menagerie alone about £5 per week, a very serious thing.

Previously at the menagerie they just paid and went in (there were no tickets), and this was the custom with nearly all shows. With circuses it was different, as they had different seating.

The tax was purely a War-time necessity, and should either be abolished or very much modified, and certainly there should be no tax on 3d. or under.—Yours very truly,

E. H. BOSTOCK.

The Bostock Circuit,
69, Dalhousie-street, Glasgow.
Feb. 6, 1922.

ABSOLUTE HARDSHIP.

TO THE EDITOR OF "THE ERA."

Sir,—We opened on 3rd November after rebuilding, and the results to 31st December, 1921 (nine weeks run) were: Tax paid, £160 11s. 6d.; excess over loss, £62 11s. 6d.

We show a picture and variety programme to a mining audience typical of County Durham, and wages have now fallen to a point so low as to leave no margin for entertainment; consequently the tax is an absolute hardship to the miners.

Our prices including tax are 5d., 7d., 9d. and 1s., also 3d. ticket for front seats for children. The low-priced seats are full regularly, and we turn patrons away night after night who have no more than 5d.

We have reduced prices 25 per cent. since we opened, and can't go further, but were the tax removed practically every seat in the theatre could be brought down to prices our population could afford.—Ref. No. E. 213.

Feb. 8th, 1922.

MUST CLOSE UNLESS RELIEF COMES.

TO THE EDITOR OF "THE ERA."

Sir,—We are pleased to assist in the abolition of the "incubus," as we must shut up unless relief comes quickly. I enclose last year's profit and loss account—showing tax paid to June 30, 1921, £336 3s. 2d. Loss for period, £205 16s. 3d. Since last June we are doing much worse.—Yours truly,

A. H. KENT,
Secretary.

Picture House (Caldicot), Ltd.,
Caldicot, Mon.,
Feb. 7, 1922.

A TERRIBLE BURDEN.

TO THE EDITOR OF "THE ERA."

Sir,—It is recognised that the Tax is a terrible burden, as the ruling prices, plus tax, are never more than those paid in pre-war days. Running and renting charges have risen by over 400 per cent., and the Tax, I consider, prevents the necessary increase being got to make the shows pay at the present time. If the Tax is taken off the Commissioners would still be able to apply the rules of Income Tax.—I am, yours faithfully,

JOHNSON VICKERS LAMB.

Royal Burgh Cinema,
Peebles.

CLOSED DOWN OWING TO TAX.

TO THE EDITOR OF "THE ERA."

Dear Sir,—As regards Tax, I have just closed down owing to this cause. For the last six months every penny of profit has been swallowed up in tax stamps. —Yours truly,

H. J. BRAY.

The Electric Picture House,
Knighton, Rads.,
Feb. 8, 1922.

FURTHER FIGURES AND OPINIONS.

TAX IN EXCESS OF LOSS.

T. JEROME, OLYMPIC PICTURE HOUSE, BRADFORD.
Amount paid in tax from Dec. 26, 1921, to Feb. 4, 1922 ..... £74 5 4
Excess over loss from Dec. 26, 1921, to Feb. 4, 1922 ..... 24 5 4
Tax has affected business, and if not taken off quickly shall have to close down. Lost £50 in six weeks.

F. HAINES, GEM CINEMA, NORTHAMPTON.
Amount paid in tax since opening, Oct. 17, 1921 ..... £160 0 0
Excess over loss since opening, Oct. 17, 1921 ..... 60 0 0
Tax has ruined business. Prices are too high for a small hall.

C. E. MARTIN, BUZZADROME, WIDNES.
Amount paid in tax, seven weeks £84 10 0
Loss, same period 100 0 0
Tax has affected business 35 per cent.

E. GREENWOOD (GENERAL MANAGER), PALACE HIPPODROME, NELSON, LANCS.
Amount paid in tax £4,544 4 1
Excess over year's loss 4,095 18 7
Tax has kept prices up. Less money available through bad trade.

E. GREENWOOD (GENERAL MANAGER), GRAND, NELSON, LANCS.
Amount paid in tax £1,562 7 5
Excess over year's loss 1,364 2 2
Tax has kept prices up. Less money available through bad trade.

DANIEL CROTTY, PICTURE PALACE, DUNGARVAN, CO. WATERFORD.
Amount paid in tax £155 0 0
Excess over year's loss 60 0 0
Tax has done away with all profits.

R. CURZON-HOPE, THE PICTURE HOUSE, PERSHORE.
Amount paid in tax, Sept. 22 to Dec. 31, 1921 ..... £75 16 11
Excess over loss, Sept. 22 to Dec. 31, 1921 ..... 60 0 0
Tax has affected business very badly.

THE SOVEREIGN PICTURE HOUSE CO., LTD., WOODGATE, LEICESTER.
Amount paid in tax, approximately £1,529 3 4
Excess over year's loss, approximately 1,407 0 0
Tax has affected business. Poor industrial quarter. Will not take best seats.

REF. NO. E 125 (LANARKSHIRE).
Amount paid in tax £983 5 0
Excess over year's loss 914 0 6
Tax has affected business very badly indeed since coal strike. No allowance in figures for rent. House own property.

REF. NO. E 126 (RENFREWSHIRE).
Amount paid in tax £3,316 2 0
Excess over year's loss 3,041 11 0
Tax has affected business very badly. Closed 12 weeks through coal strike. No allowance in figures for rent. House own property.

REF. NO. E 127 (LANCASHIRE).
Amount paid in tax £250 0 0
Excess over year's loss 200 0 0
Tax has affected business by ten per cent.

REF. NO. E 129 (LANCASHIRE).
Amount paid in tax £520 0 0
Excess over year's loss 280 0 0
Tax has affected business very adversely.

REF. NO. E 130 (LANCASHIRE).
Amount paid in tax to June 30, 1921 ..... £2,225 0 9
Excess over year's loss to June 30, 1921 ..... 1,322 0 0
Consider extra few pence for tax this last year has driven patrons to cheaper seats, or kept them away altogether.

REF. NO. E 133 (DORSET).
Amount paid in tax £479 0 0
Excess over year's loss 57 0 0
House is camp cinema opposed by opposition cinema paying no tax. Low prices only can be charged. Result, bad business.

REF. NO. E 134 (ESSEX).
Amount paid in tax approximately £1,000 0 0
Excess over year's loss approximately 900 0 0
Tax has killed business.

REF. NO. E 144 (MONMOUTHSHIRE).
Amount paid in tax £2,040 8 10
Excess over year's loss 1,617 19 11
Tax has affected business very much.

REF. NO. E 145 (LINCOLNSHIRE).
Amount paid in tax £2,014 2 2
Excess over year's loss 4,425 14 2
Tax has affected business seriously. Equals 25 per cent. of people's cash available for amusement.

REF. NO. E 146 (GLAMORGAN).
Amount paid in tax £688 0 0
Excess over year's loss 757 0 0
Tax is hitting industry sick, and compelling us to cut down staffs.

REF. NO. E 147 (LANCS.).
Amount paid in tax £347 9 3
Excess over year's loss 239 11 3
Tax has affected business very much.

REF. NO. E 148 (S. WALES).
Amount paid in tax £2,200 0 0
Excess over year's loss 1,700 0 0
Tax has affected business. Cannot reduce prices to cope with reduced wages.

REF. NO. E 149 (KENT).
Amount paid in tax £4,832 0 0
Excess over year's loss 2,432 0 0
Tax has affected business very badly.

REF. NO. E 150 (YORKS.).
Amount paid in tax £357 4 9
Tax was approximately half of loss.
Tax affects business, and prevents many people from attending.

REF. NO E 151 (YORKS.).
Amount paid in tax £1,447 0 0
Year's loss equalled 15 per cent., leaving no balance for dividend. Decreased numbers attend owing to high charges.

REF. NO. E 152 (YORKS.).
Amount paid in tax £1,751 3 8
Excess over year's loss 757 0 0
Tax has affected business. Undoubtedly places of entertainment are suffering, as spending capacity of the people is limited, and if taxes take away a portion there is less to spend.

REF. NO. E 158
Amount paid in tax £1,792 0 4
Excess over year's loss 1,000 14 5
Tax has affected business very considerably. Will be obliged to close down if present conditions continue.

REF. NO. E 159 (PEMBROKESHIRE).
Amount paid in tax £300 0 0
Excess over year's loss 200 0 0
Tax has affected business, as people are not getting the money. Something must be cut out, and amusements are overtaxed. Threepence in the shilling makes a big difference to a family's night out.

REF. NO. E 176 (WALES).
Amount paid in tax £290 0 0
Excess over year's loss (about) 50 0 0
Tax puts business on a losing basis.

REF. NO. E 177 (CORNWALL).
Amount paid in tax £554 10 5
Excess over year's loss 400 0 0
The extra charge necessary keeps many patrons away, and thus prevents profit being made.

REF. NO. E 178 (CO. DURHAM).
Amount paid in tax, May to December £360 0 0
Excess over loss, May to December 260 0 0
Tax has affected business disastrously.

REF. NO. E 179 (DERBYSHIRE).
Amount paid in tax £5,600 10 4
Excess over year's loss, approximately 3,000 0 0
The figures are for three houses in the same proprietorship. Tax has affected business very seriously, especially in cheaper seats. If any tax at all, it should be on gross takings of each place. Ten per cent. all round would pay Government handsomely.

REF. NO. E 180 (LANARKSHIRE).
Amount paid in tax £1,212 0 0
Excess over year's loss 580 0 0
Tax has made it impossible to carry on unless something is done.

REF. NO. E 181 (GLAMORGAN).
Amount paid in tax £1,201 4 10
Excess over year's loss, estimated 650 0 0
Tax has affected business during past year particularly, owing to industrial depression and lessened spending power of public.

REF. NO. E 193 (NORTHAMPTONSHIRE).
Amount paid in tax £1,116 14 11
Excess over year's loss 946 0 0
Tax is ruining business and us.

REF. NO. E 194 (CAMBRIDGESHIRE).
Amount paid in tax £200 0 0
Tax paid equalled loss, and has affected business very badly

REF. NO. E 195 (SUFFOLK).
Amount paid in tax £186 0 0
Excess over year's loss 120 0 0
Tax has affected business considerably.

REF. NO. E 196 (LEICESTERSHIRE).
Amount paid in tax, six months to Dec. 31, 1921 ..... £691 19 1
Excess over year's loss, six months to Dec 31, 1921 ..... 191 19 1
If the tax was removed and prices reduced, we should get more people in, which might enable us to make a profit.

REF. NO. E 202 (LINLITHGOW).
Amount paid in tax £551 2 8
Excess over year's loss 50 16 8
Tax has killed business.

REF. NO. E 203 (STIRLINGSHIRE).
Amount paid in tax £762 5 6
Excess over year's loss 746
Tax has kept prices too high and is ruining the business.

REF. NO. E 204 (FORFARSHIRE).
Amount paid in tax £500 0 0
Excess over year's loss 500 0 0
Tax has ruined business.

REF. NO. E 205 (CARDIGANSHIRE).
Amount paid in tax £469 17 11
Excess over year's loss 171 19 9
Tax has probably reduced takings by one-third.

REF. NO. E 206 (STIRLINGSHIRE).
Amount paid in tax £1,318 6 1
Excess over year's loss ..... Just about equal
Tax has affected business very seriously. Prices are much too high.

REF. NO. E 207 (DERBYSHIRE).
Amount paid in tax £1,400 0 0
Excess over year's loss 300 0 0
Tax has affected business very seriously. Doubt whether we can carry on.

REF. NO. E 208 (LANCASHIRE).
Amount paid in tax £633 0 0
Excess over year's loss 271 0 0
Tax has affected business adversely. Our prices would go unaltered in event of tax being ended.

REF. NO. E 209 (LANCASHIRE).
Amount paid in tax, Nov., Dec., and Jan. £162 10 0
Excess over loss, Nov., Dec., and Jan. 72 0 0
Tax has proved detrimental. May have made no difference in boom time, but at present makes difference between profit and loss.

REF. NO. E 210 (DUMBARTONSHIRE).
Amount paid in tax £1,158 16 4
Excess over year's loss 1,150 0 0
Tax has affected business. The cheaper seats are just filled; the dearer poorly patronised.

REF. NO. E 211 (DUMFRIESSHIRE).
Amount paid in tax £270 0 0
Excess over year's loss 190 0 0
Tax has taken away all profits.

TAX IN EXCESS OF PROFIT.

H. G. & W. CRONEEN, "THE INVICTAS," CHATHAM, GILLINGHAM, AND STROOD.
Amount paid in tax £4,912 16 1
About seven times net profit.
Tax has practically made business a bad investment. Capital invested and depreciation has not been taken into account.

GEORGE MANNING, GREAT HALL CINEMA, TUNBRIDGE WELLS.
Amount paid in tax £2,324 4 10
Excess over net profit 2,003 4 6
Tax has been a contributing cause towards present bad condition of business. I consider it should be abolished.

GEO. DAVEY (SECRETARY), WORKMAN'S HALL, SALE.
Amount paid in tax £1,899 11 4
Excess over net profit 1,835 0 0
Tax has affected business adversely. Patrons only attend once a week.

A. AITKEN, THE CLYDEBANK PAVILION, LTD., CLYDEBANK.
Amount paid in tax £3,444 14 10
Excess over net profit 2,866 3 9
Tax is highly discouraging to business at a period when it so sorely needs encouragement.

FRANK ROBINSON, CINEMA THEATRE, SEVENOAKS.
Amount paid in tax £761 17 0
Excess over net profit 493 12 0
Tax has affected business, the public availing themselves of cheaper seats.

REF. NO. E 121 (SUFFOLK).
Amount paid in tax £3,650 7 0
Excess over net profit 3,266 5 0
Tax has affected business very badly. No allowance made for rent in above figures. Theatre own property.

REF. NO. E 122 (LANARKSHIRE).
Amount paid in tax £3,488 18 6
Excess over net profit 3,159 12 6
Tax has affected business very badly, especially since coal strike. No allowance made for rent in figures. Theatre own property.

REF. NO. E 123 (LANARKSHIRE).
Amount paid in tax £2,623 14 6
Excess over net profit 2,506 2 6
Tax has affected business very badly since last coal strike. No allowance made for rent in figures. Building own property.

REF. NO. E 124 (SUFFOLK).
Amount paid in tax £4,986 12 0
Excess over net profit 4,473 4 6
Tax has affected business seriously. No allowance in figures for rent. Theatre own property.

REF. NO. E 128 (FORFARSHIRE).
Amount paid in tax £600 0 0
Excess over net profit 350 0 0
Tax has ruined business.

REF. NO. E 131 (SALOP).
Amount paid in tax £4,997 0 0
Excess over net profit 3,107 0 0

REF. NO. E 132 (CHESHIRE).
Amount paid in tax to Nov. 1, 1921 ..... £1,673 18 10
Excess over net profit to Nov. 1, 1921 ..... 1,182 4 9
Tax has affected business very seriously.

REF. NO. E 135 (STAFFS.).
Amount paid in tax £791 0 0
Excess over net profit ..... Six to One.
Tax has affected business. High prices always detrimental.

REF. NO. E 136 (ABERDEENSHIRE).
Amount paid in tax £4,127 0 0
Excess over net profit, over 3,000 0 0
Tax has affected business very materially. Almost to vanishing point.

REF. NO. E 137 (YORKS.).
Amount paid in tax nine weeks £360 0 0
Just balanced.
Tax has not affected business.

REF. NO. E 138 (LINCOLNSHIRE).
Amount paid in tax to April 29, 1921 ..... £6,932 0 7
Excess over net profit to April 29, 1921 ..... 1,146 6 6
Tax has taken 25 per cent. of takings, which otherwise would have gone to theatre.

REF. NO. E 139.
Amount paid in tax to July 30, 1921 ..... £5,080 2 0
Excess over net profit to July 30, 1921 ..... 4,969 0 2
Tax is equivalent to supertax, as it taxes income that has already been taxed. Limits spending power of public.

REF. NO. E 140 (WARWICKSHIRE).
Amount paid in tax £7,106 16 11
Tax was in excess of net profit.
Tax has affected business badly.

REF. NO. E 141 (LANCASHIRE).
Amount paid in tax £2,000 0 0
Excess over net profit 1,000 0 0
Tax has most decidedly affected business, which, so far this year, in awful state. People have no money.

REF. NO. E 141 (YORKS.).
Amount paid in tax £1,660 0 0
Excess over net profit, estimated 860 0 0
Tax has affected business adversely, patrons using cheaper seats.

REF. NO. E 142 (YORKS.).
Amount paid in tax £1,910 0 0
Excess over net profit 1,395 0 0
Tax has affected business most prejudicially.

REF. NO. E 143 (YORKS.).
Amount paid in tax £873 13 11
Excess over net profit 482 5 5
Situated in mining district, tax added to admission prices makes them too high for mass of workers.

REF. NO. E 144 (LINCOLNSHIRE).
Amount paid in tax £1,182 10 4
Excess over net profit (estimated) 781 2 9
Tax has affected business very detrimentally, especially for theatres which cater for working-class audience.

REF. NO. E 161 (ABERDEENSHIRE).
Amount paid in tax, 6 months and 3 weeks, to Aug. 20, 1921... £1,120 0 0
Excess over net profit (same period) 805 0 0
Tax has affected business, which would be more general over whole week if prices reduced. At present three nights fair, and three poor.

REF. NO. E 162 (GLAMORGAN).
Amount paid in tax to May, 1921 ..... £1,865 0 0
Tax was £10 less than net profit.
Tax has been a heavy burden. With small money now earned we find people cannot pay the prices without tax. Figures are for best year we have had. This year there will undoubtedly be a loss.

REF. NO. E 163 (GLOUCESTERSHIRE).
Amount paid in tax £1,763 12 9
Excess over net profit 1,500 0 0
Tax is spelling super-rapid ruination.

REF. NO. E 164 (LANARKSHIRE).
Amount paid in tax £1,186 0 0
Excess over net profit 700 0 0
No effect traceable.

REF. NO. E 165 (YORKS).
Amount paid in tax May 1, 1921 ..... £6,037 0 0
Tax was two-thirds of net profit.
Has affected business very seriously.

REF. NO. E 166 (SOMERSET).
Amount paid in tax £897 0 0
Excess over net profit 127 0 0
Attendance less owing to tax.

REF. NO. E 167 (GLAMORGAN).
Amount paid in tax £1,221 15 2
Excess over net profit 556 3 10
Tax has affected business adversely.

REF. NO. E 168 (YORKS).
Amount paid in tax June, 1921 ..... £2,386 0 0
Excess over net profit June, 1921 ..... 2,000 0 0
Tax has affected business very much.

REF. NO. E 169 (LONDON SUBURB).
Amount paid in tax £2,191 13 4
Tax seven times in excess of net profit. Has affected business badly. A war measure, which should now be abolished.

REF. NO. E 170 (LONDON SUBURB).
Amount paid in tax £2,817 5 10
Same remarks apply as to 169.

REF. NO. E 171 (SOMERSET).
Amount paid in tax to October 1, 1921 ..... £2,080 10 3
Excess over net profit 498 4 5
Tax has affected business adversely.

REF. NO. E 172 (YORKS).
Amount paid in tax £927 2 5
Excess over net profit 711 2 5
Fully convinced that tax is killing business.

REF. NO. E 173 (LANCASHIRE).
Amount paid in tax £1,146 7 8
Excess over net profit 846 7 8
Tax has reduced takings considerably.

REF. NO. E 174 (STIRLINGSHIRE).
Amount paid in tax £1,311 0 0
Excess over net profit 924 0 0
Tax keeps prices too high and restricts attendance. In arriving at profit, interest on capital not taken into account. Building own property.

REF. NO. E 175 (LEICESTERSHIRE).
Amount paid in tax £145 3 8
Excess over net profit 62 3 8
Tax has affected business considerably. Removal would be great benefit.

REF. NO. E 185 (FIGURES RELATE TO A CIRCUIT).
Amount paid in tax. 57 weeks to Dec 31, 1921 ..... £33,416 0 0
Excess over net profit, 57 weeks to Dec. 31, 1921 ..... 29,912 0 0
Tax is crippling my business, and although we are reducing admission prices, this only makes the position worse.

REF. NO. E 186 (RENFREWSHIRE).
Amount paid in tax £1,080 0 0
Tax far in excess of net profit.
Tax has very seriously handicapped business.

REF. NO. E 187 (LANCASHIRE).
Amount paid in tax £1,463 0 0
Excess over net profit 1,107 0 0
Tax has affected business adversely, especially during last year

REF. NO. E 188 (GLAMORGAN).
Amount paid in tax £1,040 0 0
Tax has practically ruined business. Am left with profit of £2 per week.

REF. NO. E 189 (LANCASHIRE).
Amount paid in tax £18,130 19 6
Excess over net profit 8,782 7 0
Tax is too high.

REF. NO. E 190 (LONDON SUBURB).
Amount paid in tax £7,450 0 0
Excess over net profit 6,199 0 0
Tax has affected business adversely. It is killing the industry.

REF. NO. E 191 (SUSSEX).
Amount paid in tax £762 0 0
Excess over net profit 400 0 0
People won't pay best prices on account of tax.

REF. NO. 192 (GLASGOW).
Amount paid in tax £1,486 10 6
Tax much in excess of profit, and has affected business adversely, especially since wages reductions started.

REF. NO. E 197 (LANCS).
Amount paid in tax £1,336 17 0
Excess over net profit 325 0 0
Tax has affected business very much.

REF. NO. E 198 (FORFARSHIRE).
Amount paid in tax £1,542 0 0
Excess over net profit 1,517 0 0
Tax has affected business adversely.

MISCELLANEOUS FACTS AND OPINIONS.

SWIRE AND SAVAGE, TIVOLI, DUBLIN.
Amount paid in tax £2,360 3 0
Tax has affected business adversely, and more particularly since the increased tax. The theatre was closed for five and a-half months, and there was a loss up to Jan. 20. Actual loss not yet ascertained.

C. WATSON MILL, THEATRE ROYAL, LEAMINGTON.
Tax has affected business adversely. Family parties have all fallen off.

JAMES GRIEG, EMPIRE THEATRE, LEITH.
Have not completed a year, but likely to show a loss. Tax is ruining the business.

JOHN GRAHAM, KIRKGATE CINEMA, SETTLE, YORKSHIRE.
This place has been closed for twelve months, and I reopen at the end of this month. I think tax harmful and a great drain on business, leaving little, if any, margin.

REF. NO. E. 153 (NORTH WALES).
Only having taken over about six months ago I cannot altogether say, but so far not a decent living is left after paying expenses. Shall probably go smash if tax keeps on.

REF. NO. E 154 (GLAMORGAN).
I have paid average of about £6 a week tax, and sustained a loss of over £50 on the year, without drawing manager's salary. Business has been wicked. The working people of the district cannot afford the prices which the tax compels us to charge. The tax is killing small halls in working-class districts.

REF. NO. E 155 (SUSSEX).
Tax has affected business through higher prices. People are not able to come once a week, where before they came twice. Mine is only a little show, but was all right before tax. Now no good.

REF. NO. E 156 (YORKS.).
Tax has affected business by making lower admission prices impossible. At one theatre the tax was £6,245 0s. 7d., and the loss on year's working £2,300. At another theatre in the same town the tax was £4,863 18s., and the loss £1,400.

REF. NO. E 157 (SOMERSETSHIRE).
Cannot give figures at time of writing, but tax has affected business very seriously during last nine months.

REF. NO. E 160 (LONDON).
Amount paid in tax year ending Dec. 31, 1921, was £10,575. Accounts for year not quite completed, but tax has affected business adversely.

REF. NO. 182 (CO. DURHAM).
We had to close down on Dec. 10. Tax mainly responsible.

REF. NO. 183 (CO. MAYO).
We have closed down owing to tax.

REF. NO. 184 (CO. DURHAM).
We consider tax has affected business since the war to the extent of 30 per cent. decrease on business that should be done by comparison.

(We shall issue a further List of Returns next week.)

MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

LIKE all the loyal and inquisitive world, I have been poring over the details issued from various and distinguished establishments who have been honoured by an invitation to contribute to the trousseau of Princess Mary. I am definitely delighted to notice how many people are sharing the job, and all of the best quality, too.

Lady Lascelles threatens in a very smart direction, and the Wedding gown in silver, and again satin wrought and silver woven, is most attractive reading when one knows that Reville lays himself out on the fashioning. He knows a lot about clothes, does Mr. Reville, and I have been admiring him for at least 20 years, and he is one of the costume kings at this moment, and serve him right!

Handley Seymour is another favourite artist of mine. She has been entrusted with a variety of gowns, and the "going-away" frock in powder-blue *charmeuse*, embroidered in self-coloured silk, blue crystal beads and coral, is a characteristic example of her contribution to the sum of beautiful gowns she has made for the Princess. A tea gown of blue and mauve chiffon and a French blue velvet costume, fur trimmed, made by Mme. Hayward, also deserve special mention.

Amongst the best of the tailor-mades illustrated lately, which, by the way, is not dedicated to Royal service, is a yellow tweed with a black and white belt and tie, a scalloped bolero coat, bell-sleeved, with a small cap of white fur to complete it.

White fur is very popular at the moment down South, whence I hear news of much momentous gambling, flowers better than ever, sunshine gorgeous—both of these alike ignored by those who gather with perennial hope around the tables.

A very expert dress report, again, tells me of our old friend the sheath in jet and ermine, crowned with a jet toque with an ostrich feather dangling, as ostrich feathers should, from the ear to the shoulder. "This is not exactly a novelty," writes my correspondent, "but I feel quite sure the bolero is coming into its own again, so beware of providing yourself with too many long basqued coats."

I am definitely attached to the bolero, finding it supremely becoming to any woman who is not wide below the waist at the back. She should most strenuously avoid it if such misfortune be hers, and if she must have a sacque, and the fates forbid I should deny her such privilege, she should see to it that it extends well to the hips, and be possessed of as little fulness as may be, just as straight as it can be induced to set.

But I am forgetting the most important piece of news in theatrical London, and that is that Lady Wyndham, who is already President of the Actors' Benevolent Fund, will, by her presiding at the dinner at the Savoy Hotel, create a precedent as the first lady who has ever done this.

So it should be an event to chronicle in capital letters, and to be appreciated to the extent of taking a table for the benefit of your friends, and as many tickets as you can afford at two guineas each.

It was Sir Henry Irving who inaugurated this annual dinner, with its appeal to the public, and it is at once sad and glad news that over £6,400 were paid out in allowances and grants in 1921. Again I am careless in my records, for I omitted to mention that the two guinea tickets inclusive of wine and a dance to follow, can be obtained at the offices of the Fund, 8, Adam-street, Adelphi. Some of the tables will hold as many as nine people, all will have hostesses, and *the date is Sunday, Feb. 26.* Gather together, therefore, your pounds and your best frock, because everyone who is anybody will be present, and here's one cheer more for Lady Wyndham, Hostess-in-Chief and Chairman of the Actors' Benevolent Fund Dinner.

She is an indefatigable creature, and whatever scheme she promotes gets through to victory. She is looking very well again just now, and at her best at luncheon to-day when I met her in a gold tissue multi-coloured tunic, and heard of the tea-party at the New Theatre on Friday, 17, when *the* Profession signs on to the union of Princess Mary.

MISS KATE CUTLER IS AT THE ALDWYCH IN "MONEY DOESN'T MATTER."

Chelsea Arts Ball was a great success, and no one more admired than Viola Tree, in an enchanting mask.

I have a great interest in masks. They may hide wrinkles and disguise a criminal. I have heard so many women say they were so tired of their own faces. Here, then, is a chance to mitigate their boredom. Their friends might perhaps be a little annoyed at not being able to recognise them, but that is a minor detail compared with the pleasure of sinking one's personality in another's, younger, more attractive and entirely different.

Now to the pleasant task of describing that admirable frock illustrated here and worn by Kate Cutler, perennially smart. It is in black satin, with an under-dress quite tight and straight, and a tunic with tulle and black lace *appliqué*, while the becoming little hat sprouts paradise plumes.

Another worthy dress in "Money Doesn't Matter"—joyful title!—is of apricot satin, traced with apricot beads, and crystal and silver, with large satin loops at the side, contrived into a train at the back. The cloak to this, and a good cloak, too, is of black velvet frilled with black jetted lace, and completed with a white fox collar.

"I have no trouble with my skin now"

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"THE MYSTERY OF EDWIN DROOD."

Play, in a Prologue and Three Acts, Dramatised by Mrs. Laurence Raithby from Charles Dickens's Novel, Produced at the Synod Hall, Edinburgh, Tuesday, Feb. 7.

John Jasper ..... Jay King
Opium Puffer ....Miss Mabel E. Dunne
Mrs. Tope ....Miss Lucine Edmonstone
Durdles ..... R. Ainslie Brown
Deputy .....Miss Meta Forbes
Edwin Drood ..... Stuart Raymond
Rosa Bud ..... Mrs. A. J. Queen
Miss Twinkleton..Miss Frances Durham
Canon Crisparkle..C. Robertson Wilson
Neville Landless .... Andrew Patterson
Helena Landless..Miss Dorothy Duncan
Mr. Thomas Sapsea ....Joseph Turfery
Mr. Hiram Grewgious..Halbert Tatlock
Mrs. Crisparkle .....Miss Mary Hewat
Mr. Bazzard ..... Summers Moncur
Mrs. Billicken ....Miss Rose Puckering
Mr. Tartar ..... Henry M'Lauchlan

Mrs. Laurence Raithby, who has written previously a clever adaptation of "Great Expectations," has set herself the task of solving the problem of Charles Dicken's last and unfinished novel.

In her conclusion to the story, Mrs. Raithby displays original ideas. Her perception of the dramatic has enabled her to bring within the compass of her version the most moving situations of the story, so far as Dickens has told it, and she has unfolded with ingenuity and insight a masterly dénouement. Briefly stated, Mrs. Raithby's hypothesis is, that, on the night of the storm, Edwin Drood was stunned by a stone—intended for Jasper—thrown by Deputy, and, in a semi-conscious condition, he stumbled into the river, from which he was rescued by Tartar. He returns, disguised as the detective, Datchery, and is in time to forgive his uncle, who, demoralised by the opium habit, thinks that he has murdered Edwin, and dies under the shadow of Cloisterham Cathedral, where he has acted so long as choirmaster. Mrs. Raithby has brought into her version all the familiar characters of the story, and the fresh scenes which she has introduced are written with force and simplicity and much artistry. The play had the advantage of an excellent cast. Mr. Jay King's John Jasper was a most able piece of acting, powerful and picturesque, particularly striking in the opium den scenes. Mr. Stuart Raymond was a manly, pleasant Edwin Drood, and he made the most of the business when impersonating Datchery; Mr. Halbert Tatlock looked the part of Grewgious admirably, and played with finish and discretion. Mr. R. Ainslie Brown, alike in make-up and acting, realised effectively the character of Durdles, He achieved one of the successes of the evening. Mrs. A. J. Queen looked charming, and spoke prettily as Rosa Bud, and her emotional scenes were acted with feeling and power. Mr. Joseph Turfery as Sapsea put life and humour into the preposterous character of the mayoral auctioneer, while Miss Frances Durham, who might have stepped from a picture of the period, was exceedingly amusing as Miss Twinkleton. Miss Dorothy Duncan's impersonation of Helena Landless was full of delicacy and tenderness, and the requisite note of strength was not lacking. A number of minor characters deserve mention. Mr. C. Robertson Wilson as Canon Crisparkle, Mr. Andrew Patterson as Neville Landless, Miss Rose Puckering as Mrs. Billicken, Miss Lucine Edmonstone as Mrs. Tope, and the bright, intelligent acting of Miss Meta Forbes as Deputy.

The incidental music by Mr. R. T. Langdon, Mus.Bac., heightened the effect of the play. Mrs. Raithby and the members of the company were enthusiastically applauded at the fall of the curtain.

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THEATRICAL GOSSIP.

Sir Squire Bancroft and the A.B.F. Dinner—W. H. Berry's Latest Success—Coming of the Woman Playwright—A Theatrical Wedding.

Sir Squire Bancroft and the A.B.F.

Sir Squire Bancroft, the last surviving founder of the Actors' Benevolent Fund, has consented to reply to the toast of the Fund at the annual dinner of the Fund to be held on Sunday, Feb. 26, when Lady Wyndham will preside. Sir Squire insists that this will be his last speech at any public function, but all those who have listened to his charming oratory will sincerely hope that this will not be the case.

A Berry Dish.

W. H. Berry has achieved many stage successes, and he crowned them all when, in "The Golden Moth," a few evenings ago, he made his 2,000th Adelphi appearance. But these, he says, with him, faded into entire insignificance against what he calls his "attainment to real fame—having a dish named after you." A recent Broadstairs dinner (as one of the old "Broadstairs Bohemians"—it was in this concert party that the late George Edwardes "discovered" him—W. H. B. is held in great esteem in the Thanet town) there was "Fried Cod à la W. H. Berry," and than the menu there is now no document that the comedian more proudly treasures.

Coming of the Woman Playwright.

The woman playwright is making headway on the London stage in no uncertain manner. Besides the stupendous success of "The Bat" at the St. James's Theatre, for which Mrs. Mary Roberts Rinehart is at least half responsible, we have Miss Gertrude E. Jennings' "Me and My Diary" at the Strand Theatre and her "Money Doesn't Matter" at the Aldwych, Miss Clemence Dane's "A Bill of Divorcement" at the St. Martin's, and to-night (Wednesday) Gilda Varesi and Dolly Byrne's "Enter, Madame," at the Royalty. There is also Miss Gertrude Page's "Paddy the Next Best Thing" at the Savoy. Quite a good and promising average are these lineal descendants of Mrs. Aphra Behn, who was the first professional woman playwriter in England.

Harry Vernon's New Chinese Play.

One of the longest runs in Continental theatrical history, if not the longest, was that of Vernon's "Mr. Wu," which played for two years in Budapest, Hungary. Mr. Harry M. Vernon's new Chinese play, "The Forbidden City," which again deals with an episode in the life of the sinister "Wu," is to be first produced in Budapest, where active rehearsals are now in progress under the supervision of Mr. Vernon. "The Forbidden City" will also be seen in Paris and Berlin prior to London production.

Mr. Vernon's Alhambra Theatre success, "Johnny Jones," opens in Vienna, under the title "Unser Johann," early in March, and in Berlin some six weeks later. By arrangement with Mr. Vernon, Mr. Harry Day has secured the rights of "Johnny Jones" for Great Britain and the Colonies.

Berry Better.

During the latter half of last week W. H. Berry was "under the weather," and had to stop within doors awhile, and to allow understudy Comber to do duty for him at the Golden Moth Café, situated at the Adelphi Theatre. Mr. Comber did well. Berry the Blithe, having now recovered, is back again.

Our Actor Knights.

The King held an Investiture at Buckingham Palace on Thursday, when a number of those figuring in the New Year Honours List were decorated with the insignia of the Orders to which they were admitted. Mr. Gerald du Maurier and Mr. Charles Hawtrey were among those who were "dubbed" a knight.

The Popularity of "Paddy."

That promised surplus on the Post Office returns for the year would certainly be likely to materialise if all bookings at theatres were as attractive to the public as "Paddy the Next Best Thing" appears to be in Dunfermline. In addition to long queues outside the Hippodrome and Opera House awaiting the opening of the booking office, upwards of 500 telephone calls were put through to the Opera House a special operator having to be detailed for this work throughout the day. There are upwards of 500 bookable seats in the Opera House, and every seat was booked for the week, including a matinée, before the appearance of the company in the town.

Higher Ideals for the Drama.

Mr. Barry V. Jackson, the founder of the Repertory Theatre, Birmingham, is to be presented with the gold medal of the Civic Society in that city as a recognition of the part he has played in inspiring higher ideals by his work for the drama.

The J. H. Barnes Matinée.

As we announced last week, the testimonial matinée to J. H. Barnes ("Handsome Jack"), in celebration of the 50th anniversary of his first appearance on the stage will be held at the Palace Theatre on Friday, March 17. The programme will include Act III., Scene 3, of "Othello," with Matheson Lang, Hutin Britton, Arthur Bourchier and Florence Saunders in the cast; Act III., part of Scene 2, of "Henry VIII." ("The Fall of Wolsey"), in which J. H. Barnes and Norman Forbes will appear; the sketch, "Elegant Edward," by Gertrude Jennings, played by Charles Hawtrey, Mildred Barnes, and company; songs and recitations by Ben Davies, Madge Titheradge, Alfred Lester, George Robey, Godfrey Tearle, and Ellen Terry; the Co-Optimists, in a scene from their repertoire; and a reception on the stage by Mr. Barnes and old associates and friends. The hon. secretaries are J. H. Harrison and Charles Cruikshanks.

Theatrical Wedding.

Mr. Haddon Cave and Miss Cynthia Fane, both well known in the theatrical world, were married on Saturday at the Buckingham Palace-road register office. The bridegroom is the younger son of Mr. George Cave, of Culworth, Northamptonshire, and the bride is daughter of the late Major George Stratton, Leicestershire Regiment. Mr. Cave's last West-End appearance was in the revival of "The Earl and the Girl" at the Aldwych in 1915, when he staged Henry A. Lytton's old part of Dick Wargrave. His other leading rôles have been in "Bluebell in Fairyland," "Three Little Maids," "The Orchid," "Belle of Mayfair," "Captain Kidd," &c.

During the war Mr. Cave laid the foundation stone of the Financial Propaganda Dept., of the City of London Motor Transport Volunteers, and found the money to transport two million men across London between midnight and 8 a.m. He was assisted largely in this work by many members of the profession, including Tom Clare, Geo. Robey, Alfred Lester, Leonard MacKay, Murri Moncrief, W. H. Berry, and many others.

Miss Cynthia Fane's big successes have been scored in America and England. Perhaps her biggest triumph in this country was her Mrs. Gregory in "Mr. Wu." The honeymoon is being spent at Bournemouth, prior to both commencing work again.

Shakespearean Company's Success.

Mr. Alexander Marsh and Miss Carrie Baillie, with their Shakespearean company, have been meeting with hearty receptions in the North of England, and extra performances have had to be arranged to cope with the demand for seats. At the conclusion of the company's northern circuit the eastern counties will be visited, commencing at the Lyceum Theatre, Ipswich, on Feb. 27.

New Stage Director.

A new stage director, in Mr. Paul Shelding, will be introduced to London on March 2, when "David Garrick" will be produced at the Queen's Theatre.

"The Blue Bird" at Hammersmith.

The remarkably successful run of "The Blue Bird" at the King's Theatre ended with the 68th performance, amidst scenes of great enthusiasm, and "flowers, flowers all the way." In a chat with Mr. Mulholland as to this notable revival, he expressed his extreme gratification at the success of what was something in the nature of an experiment, a feature of which was that the audiences were drawn not only from the surrounding districts, but from Greater London, and even remote parts of the country.

Close Averages.

A peculiar feature of Mr. Mulholland's Christmas season was the extraordinary closeness of the average receipts per performance at his two theatres, the difference being only 5s. 9½d. between "Aladdin" at Wimbledon and "The Blue Bird" at the King's. Asked as to the effect on his policy of this year's experiment, he said it had merely proved what he was fairly certain of before, namely, that Hammersmith was a "hub" for the whole of the Metropolitan area—"a fact," said Mr. Mulholland, "for which Mr. Nigel Playfair at the Lyric Theatre deserves a great deal of the credit." He added that "The Blue Bird" was only by way of an interesting break and a valuable pointer; but that he would revert to pantomime again next Christmas, without, however, in any way fixing his policy in this respect.

"Zaza."

Mr. Heaton Grey in forms us that he is casting his "Zaza" production with names that are very well known to theatregoers. The cast already includes Miss Ethel Warwick, Miss Minnie Rayner, Mr. Fred Moule, Mr. A. B. Lyons, while Mr. Heaton Grey is playing the lead himself.

Original Plays at Hampstead.

One of the aims of the Play and Pageant Union at Hampstead is the encouragement of play writing among its members, and it has already had two entirely original productions. On Feb. 23, 24, 25, and 27, a triple bill, consisting of "Andrea," a miracle play in a modern setting, by Margaret Bishop; "The Puppet Show" (a puppet play within a play), by Paul Jewitt; and "The Magic Garden," a mime by Paul Jewitt, will be given at the Institute, Central Square, Hampstead Garden Suburb, N.W.11.

In April the revival of another old play is contemplated, and in June a pastoral play by one of the members, successful in a competition judged by Mr. Granville Barker, will be given in the Union's outdoor theatre, which has seating for 500 people, and in which 200 people will take part.

Albert Douglass Enterprises.

Mr. Albert Douglass tells us that, in spite of the depression, business remains excellent at the New Brighton Winter Gardens, and many important bookings have and are being made for this popular theatre. Next week the sixth year of tour of "The Jeffersons" opens, and the production will be run throughout the year (with a short summer vacation). This remarkably successful comedy will again have its companion, "The Partners," at several towns. A new play (by the same author) is to be produced at New Brighton in the near future.

Arthur Bourchier's Illness.

Mr. Arthur Bourchier, who was taken seriously ill last Wednesday while playing at Eastbourne in Arnold Bennett's "Love Match," is reported to be progressing favourably. He has been suffering from chill and ptomaine poisoning.

Miss Fay Compton's Marriage.

The marriage of Miss Fay Compton and Mr. Leon Quartermaine took place yesterday at Slough Register Office. Both bride and bridegroom are at present appearing in "Quality Street" at the Haymarket Theatre.

Presentations at the King's Levée.

Among those presented to His Majesty at Tuesday's levée were Mr. Kai Kushrou Adaschir, the Persian author of the "Pilgrim of Eternity," the Byron play recently performed at the Duke of York's Theatre, and husband of Miss Gladys Unger, the authoress; and Mr. John Ainsworth Morgan, who is collaborating with Mr. Adaschir in a new play, which is now ready for presentation. Mr. Adaschir was presented by Lt.-Col. D'Arcy-Bannerman, C.I.E., C.V.O., and Mr. Morgan by the American Ambassador.

Madge White.

At the Grand, Leeds, this year Madge White is playing her third season with John Hart, and is proving a very popular "Boy" in "Jack and Jill." Previous years she has appeared in Manchester and Bristol. During the past year or two Miss White can claim to have enjoyed a most varied experience, as she has played in revue, musical comedy, light comedy, and in a vaudeville act of her own, which was last seen in town at the Holborn Empire. Miss White has also achieved much success on the films, playing leading parts in "Bars of Iron," "Copper Beeches," and "Place of Honour" for the Stoll Films.

British Empire Shakespeare Society.

Sir J. Forbes-Robertson's postponed lecture-recital for the British Empire Shakespeare Society will take place on the afternoon of Friday, at the Haymarket Theatre (kindly lent by Mr. Frederick Harrison), on the occasion of the annual prize distribution by H.H. Princess Marie Louise. Lord Howard de Walden will be in the chair, and the other speakers will include Mr. Henry Ainley, Mr. Arthur Bourchier, Mr. W. L. Courtney, Mr. Frederick Harrison, Mr. Henry Arthur Jones, Mr. S. R. Littlewood, Sir Charles Wakefield and Mr. Acton Bond.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

A Comprehensive Catalogue.

Dating from St. Valentine's Day, which was yesterday, the list of new play productions and special revivals begins to look abnormally large. There was something of a novel feature connected with the O.U.D.S. revival of Ibsen's tragedy, "The Pretenders," in its native university town, last night, in the fact that before the performance the critics, who had journeyed from London, were invited to dine with the promoters and players of the show.

Royalty Ready.

The first of this week's new plays—that is, of the public, not of the private Sunday night kind—is "Enter, Madame," which that welcome retainer, Dennis Eadie, will present at the Royalty to-night. This play has been written by Miss Gilda Varesi around certain incidents in the career of her mother, who won fame as an operatic prima donna in America and elsewhere. The heroine—to be played by Miss Varesi herself—is, we find, of a very temperamental type, and will call for much resource in the acting, to judge from the rehearsals. We may expect some excellent work from the young authoress-actress, who, by the way, has been assisted by Miss Dolly Byrne in the writing of this play. Happily, Dennis Eadie seems to have been fitted with an excellent part. Altogether there is reason to hope that with regard to "Enter, Madame," it will be a good while before one has to say "Exit, Madame."

Daly's Two New Ladies.

Thanks to the enterprise of James White, we are to see two more ladies at Daly's. One is "The Lady of the Rose," and the other is the lady who impersonates her, namely, Miss Phyllis Dare. This charming actress has (like the rest of the strong company engaged) already made a great hit in this play in Manchester, where it was produced for a month's run at Christmas.

At one of the dress rehearsals at Daly's Miss Dare seemed rather nervous at having to play so dramatic a singing part at so dramatic a musical comedy theatre. But, of course, so brilliant an artist need not fear the London first night ordeal, even (as she said) in following so immensely popular an acting singer as Miss José Collins (otherwise Lady Innes-Ker).

Further Favourites.

Other popular players cast for "The Lady of the Rose," the first night of which had not definitely been fixed at the time of going to press, include Huntley Wright, Miss Ivy Tresmand, Roy Royston and Harry Welchman. Although the origin of this play is Austrian, we may expect the proper English influence from Frederick Lonsdale, the librettist, and Harry Graham, the lyrist.

Sarah Follows Paddy.

On reaching the 800th performance at the Savoy next Saturday, "Paddy the Next Best Thing" will be removed therefrom, and will be succeeded to-morrow week by another production, for which Robert Courtneidge will be again responsible. This new play is by Douglas Murray, who wrote that other big Courtneidge success, "The Man From Toronto." The New Savoy play is called "Sarah of "Soho." "R. C." has just informed us that this piece has splendid characters for most of the company, but especially for Miss Lottie Venne, that fine actor C. V. France, and Miss Gertrude Elliott (Lady Forbes-Robertson), who plays the Sohoan Sarah.

More Novelties Near.

Among the other new plays pending is one which Edward Laurillard has brought from the Continent with sundry other foreign play purchases. This play, which E. L. proposes to produce ere long at the West End, bears the romantic title of "When Love Awakens."

"Mutt and Jeff."

That lively librettist and rollicking revuist, Wal Pink, has been commissioned to write a new "Mutt and Jeff" play—to be toured from April onwards by W. Jesson and Alexander Loftus. Besides being so smart a playwright, Wal Pink is so successful piscator that he should be more than equal to the new specimen of—Bud Fisher-y.

Death of Paul Mounet.

Paul Mounet, the French actor, died on Feb. 10, at the age of 75 years. He retired from the Comédie Française only a few months ago, after having been a member of the famous troupe since 1889. The body was interred in the Montparnasse Cemetery on Feb. 13.

"JENNY."

AT THE EMPIRE.

Musical Comedy, in Three Acts, by Harry Grattan, Music by Haidee de Rance, Additional Numbers by Leslie Stuart, Lyrics by Harry Grattan and John Plunkett, Additional Lyrics by Arthur Anderson, Dances and Ensembles by J. W. Jackson, Produced at the Empire on Feb. 10.

Fred Carrol	Fred Kitchen, Junr.
Geo. Grant	Leo Steer
Lady Maud	Cyllene Moxon
Lady Alice	Phyllis Selick
Waiter	Seymour Hurley
Phillipe	J. A. Reid
William Rowan	Billy Leonard
Jack Trender	Reginald Sharland
Mozart Orpheus Wagg	Shaun Glenville
Mr. Smade	Michael Woods
Hon. Gilbert Brake	Douglas Pierce
Sports Mistress	Cyllene Moxon
Regina	Maidie Andrews
Patricia	Edna Bellonini
Blades	Alfred Austin
Jenny	Edith Day
Miss Cloot	Kittie Kirwan
Mrs. Wagg	Maidie Hope
Footmen	Messrs. Stewart and Hanbury
Mr. Darcy Knobweb	M. Forrest
Joe Wibbs	Alfred Austin
W. Reedie	Michael Woods

Although she can scarcely be said to equal her predecessor, "Irene," in originality, or to rival her in humour, yet "Jenny," the latest comer at the Empire Theatre, has considerable attractions of her own, and judging from the tumultuous welcome accorded her on Friday night, her popularity should be as great. Where "Irene" was quaint and sparkling, "Jenny" is pretty and dainty. The music for the youthful Miss Haidee de Rance is charming; there is beauty in the Comolli colour schemes; and the dresses of the lovely chorus, as well as of the principals, are characterised by exquisite taste and modernity.

Following in "Irene's" footsteps, "Jenny" starts life humbly, and ends in a blaze of riches and glory. In demure black, white capped and aproned, she sweeps and cleans industriously at a high school for girls, sixteen miles from London, and while she works she sings in a sweet, clear-as-crystal voice that goes straight to the manly heart of young Jack Trender. To an unusually eccentric millionaire musician of vast self-esteem Jack raves of the "voice with a soul" to which he has listened, without ever a sight of the owner, outside Miss Cloot's school. On the lookout for a "find," the millionaire, Mozart Orpheus Wagg, accompanied by his engagingly foolish secretary and the love-sick Jack, journeys to the high school. Here we witness first a singularly pretty musical drill by the school girls, then an idyllic little Romeo and Juliet love scene with Jack in the garden laying siege to the heart of Jenny at the window, followed by the summary dismissal of Jenny at the hands of irate, eavesdropping Miss Cloot and the sudden whisking away of the maiden from under Jack's nose by the wily Wagg. Thereafter we see Jenny estranged through the manœuvres of Wagg (we could not fathom why) from her Jack, making her début as a singer in the palatial Wagg mansion, becoming rich and famous, rescuing the Waggs from poverty (which had something to do with a gold mine), and proposing quite charmingly to Jack at the psychological moment necessitated by the lateness of the hour and the imminent fall of the curtain.

Although the "book" of Jenny is not Mr. Grattan's best work by a long way, it gives possibilities in "working-up," and the dainty music by Miss Haidee de Rance is enriched by some pleasantly characteristic numbers from Mr. Leslie Stuart.

It was a happy thought to give Miss Edith Day a chance of appearing again, first as a lowly born maid, and later as the bright and beautiful "star," for Miss Day is a talented actress with a strong sense of character as well as a remarkably pretty girl with a musical voice and intoxicating vitality. She acts every moment that she is on the stage, sings her prettiest song, "By-and-By," beautifully, and is first-rate in a duet, and dances with Mr. Billy Leonard, "Shall Us?" one of the "plums" of the evening. Without too many opportunities, Mr. Leonard manages to distinguish himself in that engagingly helpless way that he originated and has developed to a work of art. Mr. Shaun Glenville as Wagg does wonders considering the very short time he was able to take for rehearsal, but at present the part does not allow Mr. Glenville to do himself full justice. In a week's time he will have settled down to the part, and will be raising the roof at the Empire. Mr. Reginald Sharland as the hero is attractive in a quiet, graceful way, and sings an excellent song, "My Little Dog," particularly well. Miss Maidie Hope scores as usual, whether she is acting, singing, or just adorning the stage with her handsome presence. Miss Maidie Andrews and Miss Edna Bellonini both do very well as a couple of jolly little school girls, and in small parts Miss Kittie Kirwan and Mr. Alfred Austin put in some good work.

There were great scenes of enthusiasm at the fall of the curtain, a stage full of flowers, calls for everybody, and a short speech from Mr. Glenville and Miss Day.

"Jenny" is excellently produced by Mr. Wm. J. Wilson.

Dagnall's Dippers.

Another new play rapidly approaching production is one which T. C. Dagnall, the Criterion lessee, is rehearsing for a preliminary tour before producing it in the West End. It is the work of Ben Travers, and is called "The Dippers." A most important feature in this play is that the leading part will be played by T. C. D.'s previous star, Cyril Maude, and a very fine part "C. M." apparently has.

Cockranian Captures.

A communication just to hand from Charles Blake Cockran informs us that Mlle. Delysia, likewise Nikittina (formerly of the Chauve-Souris), also a real Singing Duck, have all just arrived at the Oxford to start rehearsing for his new revue, entitled "Mayfair and Montmartre." C. B. C. assures us that in the matter of vocalisation the above-mentioned bird is by no mean a Quack!

"The French Dancer."

The new play which Herbert Jay is about to produce in the West End some time during the course of the year is called "The French Dancer." Miss Jane Wood will take the name-part. The play opened at the Gaiety, Hastings, on Monday.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

V.M.P.F. Valentine Day Collection.

The Council are appealing to members of the Association, and especially delegates, to become collectors during the month of February for the above Fund. This collection is being held in honour of the late Sydney Valentine, and a prize of a star card for 1923 will be awarded the member giving the nearest guess to the total amount collected.

Propaganda Meetings.

These meetings are held every Tuesday in the rooms of the A.A. at 3 p.m. The next will therefore be held on Feb. 21, when tea also will be served, and it is hoped there will be a large attendance of members and non-members.

Report, week ending Feb. 11, 1922.—Death levies due, 2; subscription stamps, 7.

Moneys Recovered for Members.—Previously, £466 6s. 6d.; this week, £129; total, £595 6s. 6d.

Death Levy payments: Total, £100; Protection Fund: £18. Total cash paid out: Previously, £578 6s. 6d.; this week, £135; total, £713 6s. 6d.

No. of New Members: Previously, 167; this week, 33; total, 200.

General.

Members engaged for run of tour, given 14 days to terminate with tour not yet half completed. Case taken up with view to engagements being continued as per contract or salary paid in full until end of tour. Negotiations considered unsatisfactory, and case placed in legal hands.

The Association, not being satisfied with the credentials of the management, stipulated that a deposit be made of a sum equal to two weeks' salary for all artists. This sum will be held until the end of the tour and then returned to the management providing that the A.A. are not called upon to pay the artists sums due to them on their contracts.

In this case the tour came to an abrupt end and the company placed in the unfortunate predicament of being unable either to pay landladies or to return to town. The proprietor gave us an assurance that he personally would take immediate steps to bring the artists to their homes and to square up all accounts for lodgings, etc. This has been done, and an arrangement made for a first payment of salaries due to be made at once, the balance to be paid within a fortnight. This is an instance of how the best possible results in the interest of all concerned can be brought about by the co-operation between the A.A. and the management. The confidence of the manager in the A.A. has been more than justified. What of the artists?

Insanitary Theatres.

During the past week reports have been received from the Local Authorities in three towns to the effect that representations have been made to the licensees that unless complaints are remedied forthwith the Council will consider the question of the renewal of licence. Two theatres have been closed down; structural alterations are proceeding in three cases, whilst the Ministry of Health are dealing with seven other theatres.

Arbitrations.

The Joint Committee, set up by the A.T.M. and the A.A., is now working smoothly, and cases are dealt with in a most satisfactory manner. Seven cases were before the Committee on Wednesday last and dates fixed for the contesting parties to meet and a final decision reached.

Minutes of meeting held Feb. 10.—Present: Mr. J. Fisher White, (in the chair), Messrs. Frank E. Petley, Walter Gay, Alfred Harding, C. Hargrave Mansell, David Leslie, Luke Forster, Byron Douglas, A. Harding Steerman, Sydney Paxton, Martin Adeson, Frank B. Gray, Robert Lord, Charles R. Stone, Jevan Brandon-Thomas, Tom Fancourt, Milton Rosmer, Miles Malleson, A. George Fry, Alfred Lugg (secretary), Misses Carlotta Anson, Kathleen Magee, Minnie Raynor, Ada Roscoe, Gladys Polliott, Lisa Coleman, Lucy Sibley, Mrs. Saba Raleigh and Mme. Isabel Beresford.

Reports of the "Ways and Means," Nominations, and House Committees were read and adopted.

MR LUGG'S L.C.C. CANDIDATURE.

TO THE EDITOR OF "THE ERA."

SIR,—Will you permit me to express, through the columns of "The Era," my gratitude to Col. Cecil B. Levita, chairman of the Theatres and Music Halls Committee, L.C.C., for the letter he wrote to "The Era" last week. I am very grateful for the accusations that he levels against me, and for his letter in its entirety, as it gives me such an admirable opportunity of pointing out to the Colonel some of the shortcomings of his Committee and the speciousness of his arguments.

His first accusation against me is one of ignorance of the Council's administration, because I opposed the renewal of a certain licence, maintaining that the licensee was not a fit and proper person to hold such a licence. My objection was upon two grounds.

(a) That the theatre had been permitted to be and to remain in an insanitary condition with inadequate dressing-room accommodation, and no heating whatsoever in the dressing-rooms or on the stage during the bitterest of cold weather; and (b) that all agreements made with this theatre contain the arbitrary condition that the touring manager who accepts the date is compelled to do so through an agency, and is therefore forced to pay 10 per cent. or 5 per cent. out of his share of the takings, this often meaning the difference between the profit and loss on the week's work, and is one of the greatest causes, in general practice, of the growth of the bogus manager throughout the country.

These are extremely serious charges to have made, and it is interesting to note that they referred to a very old theatre, and that these conditions have appertained for many years, in spite of the Theatres and Music Halls Committee.

In a letter from the Council of Oct. 25 last, which I quote below, it will be shown how incomplete was the Council's knowledge of the necessities of the case.

Oct. 25, 1921.

"Sir,—With reference to your letter of the 21st instant, I have to inform you that the Council has been notified that arrangements have been made for the use, as dressing-rooms, of two room in the house adjoining the premises mentioned.

The Council has decided that it will not press, for the present, for an improvement of the existing dressing-room accommodation in the theatre, but that it will continue to keep the premises under observation with a view to ascertaining whether the available accommodation is adequate for the presentation of the revues, &c., which are given at the premises.

Applications for the renewal of the music and dancing and stage plays licences in respect of these premises will be considered at a meeting of the Theatres and Music Halls Committee of the Council to be held at the Session House, Newington, on Friday, Nov. 4, 1921, and the following day, if necessary, at 10 a.m. on each day. I enclose, for your information, a copy of the rules and regulations made by the Council under the Local Government Act, 1888, in respect of the procedure to be followed in making applications for such licences.—I am, Sir, your obedient servant,

"JAMES BIRD, Clerk of the Council."

The dressing-rooms in an adjoining house necessitated the girls in revues in flimsy dresses passing out of the one house through a busy street before they could approach the stage door of the theatre, a point which had entirely been lost sight of by Col. Levita and his committee, and would have been passed over by the committee but for my objection.

I had their support in my first objection, in so far that they only granted a provisional licence for three months, but when the matter came before the full Council my action on behalf of the Actors' Association was the subject of thanks in many of the speeches made by members of the Council, who deplored the fact that these conditions had been permitted to exist for so long, and had not been remedied by Col. Levita's Committee.

Point (b) is the one upon which he criticises my action, and it is extraordinary in view of the fact that Col. Levita, in the Chair at Newington Sessions, heard me upon this point, in spite of an objection raised by learned counsel, that he heard me again in conjunction with the secretary of the Association of Touring Managers at a special meeting of his Committee at Spring Gardens, and heard the point again through learned counsel at the full meeting of the Council later.

I am still of opinion that for his Committee properly to regulate theatres, that regulations should be drawn up by which it would be impossible for managers to trade with the advantages of a licence as set out in my second objection.

The Colonel accuses me of "running with the hares and hunting with the hounds." I am sorry that he cannot realise that one of my duties is to my profession as well as to the Actors' Association, and probably he will make the same accusation against me when, in my objection (b), I took up the cudgels on behalf, not only of the Actors' Association, but also of the Association of Touring Managers, who were entirely with us in our objection.

In all the Council's activities with regard to employment agencies, undoubtedly good work has been done, but that a great deal more could be done I think is admitted on all sides throughout the theatrical profession.

It is quite natural that Col. Levita should take exception to my politics, but he mentions constitutional government in one voice and raises objection to a perfectly constitutional act of the Labour Party when it said to the Communist Party—as it says in fact to every individual—that providing the individual or the party concerned is willing to abide by the constitution of the Labour Party they are eligible for membership thereof.

Should I successfully "woo the electors of Norwood"—which is not altogether out of the question—I should hope even to be of some assistance to Col. Levita and the Theatres and Music Halls Committee of the L.C.C.—Yours faithfully,

ALFRED LUGG,
Gen. Secretary.

L.C.C. Candidate, Norwood Labour Party.

THE ACTORS' CLUB.

A meeting of the General Committee members of the Actors' Club was held on the premises, 3, Wardour-street, on Friday last, with Mr. H. Lawrence Harris in the chair. Members of the Committee present were: Misses Lydia Donovan, Barbara Everest, Helen Kinnaird, Ada Roscoe, Florence Trevor, Ormonde Wynne, and Mr. Tom Armitage. The minutes of the last meeting were read and passed.

The following ladies and gentlemen were elected as members by the Selection Committee: Miss Gladys Carton, Miss Noel Graham, Miss Helena Millais, Miss Moira Verney, Mr. Weston Fields, Mr. George McGuinness, Mr. Arthur Gouillet, Mr. George H. Liot, Mr. Martin Vallmar and Mr. Leslie Vernon.

It was agreed that the next meeting should take place on Friday, at 5 p.m.

Having been appointed by Messrs. Cohen and Barnard booking representative for the introduction of theatrical attractions in the variety houses, Mr. Percy Cadwall, who has for many years been connected with the De Frece Agency, is taking up his new position on Monday next, Feb. 20.

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

DAVID BOR.

David Bor, the British conductor and piano soloist, of Bor and Paikin's orchestra, Bexhill-on-Sea, first studied the violin at the age of seven, his father, who was a professional violinist of high standing, being his tutor. When eleven years old he took up studying the piano under Alexander Hambourg (an uncle of Mark Hambourg), and showed such a remarkable facility for the instrument that about a year later he gave up the violin to devote his whole time to the piano. About this time his father contracted a severe illness, which necessitated him stopping away from his engagements frequently, and he sent his son as deputy (on the violin), the youth giving great satisfaction. From this time onwards the onus of breadwinner for the family practically fell on his shoulders, and he procured an engagement in an orchestra at Earl's Court Exhibition for the season, still striving to keep up his studies on the piano (now under Carl Weber), and harmony under Louis B. Prout. These, unfortunately, he had to relinquish, but kept on studying on his own, his real ambition being to become a conductor. Later on he studied for another four years with Carl Weber, and gained the gold and silver medals of the London Academy of music. He is also a Licentiate of the Royal Academy. Engagements followed at Newcastle and the Queen's Hotel, Leicester-square. The following season he received a good offer to go to Blackpool (Victoria Pier) as orchestral pianist and soloist, the experience gained here being of considerable value in after years.

[*Photo Vieler, Bexhill-on-Sea.*

DAVID BOR.

On returning to town he joined the late Julian Kandt's orchestra, which had then received an offer to go to Sandringham for three days, and whilst there David Bor was fortunate in receiving a personal compliment on his playing from Queen Alexandra. He was then only seventeen. The next few years were spent in playing in company with most of the best orchestral musicians of the day, finally finishing up at Hastings and Devonshire Park, Eastbourne, and, his reputation having spread along the South Coast, when the Bexhill Corporation advertised for a musical director he applied, and was chosen from forty-eight applicants.

He then introduced Mr. Paikin, the famous violinist (who was a pupil of the Conservatoire at Petrograd and colleague of Mischa Elman and Zjimbalist), and thus began the now famous Bor and Paikin combination. The augmented orchestra in the season under his baton has been one of the features of Bexhill for the past eight years. By rearrangements of the best works of the great composers, the combination have brought small orchestra renderings to a fine art, and they have been complimented by some of the most famous musicians of the day, Sir Frederick Bridge declaring that it was a revelation to him to find a small orchestra achieve such results.

David has a little daughter of eleven, who is a clever pianist and conductor, and is a great favourite around Bexhill and neighbouring towns. She conducts with real artistry many well-known orchestral classics, and her repertoire of classical piano solos is extensive, and all from memory.

MATTHEW'S COLLEGE OF MUSIC.

A dramatic performance was given at the Public Hall, Croydon, on the 8th inst., by the students of this college, and reflected much credit on the producer, Miss Vera Castell. The first item was a very charming fantasy by Eleanor S. Renard, excellently devised, and called "The Dream Shop." The dream music introduced was very haunting and quite appropriate. Miss Eleanor Renard herself scored in this as Pierrot, and Miss Nella Fry made an excellent Fairy Godmother. Miss Alma Houlgate as Pierrette, Miss Loma Houlgate as Dream Doll, and a sweet Dream Baby in Master Clifford Houlgate deserve special mention in a big cast. Scenes from "The Merchant of Venice" were well acted by Miss Nella Fry as Portia, Mr. Gilbert Matthews, jun., as Prince of Morocco, and Mr. Herbert Alexander as Prince of Arragon. "The Treasure Chest," by W. L. Roper, produced a very clever little actress in Miss Mary Haines as Cherry, and Miss Kathleen Kerry and Miss Mabel Hayes also deserve praise. The fairy dresses, too, were very pretty. The well-diversified programme concluded with Miss Gertrude E. Jennings' amusing farce, "The Rest Cure," in which Mr. Herbert Alexander caused roars of laughter as Clarence Reed. Miss Gladys Claridge was excellent as Muriel, and Miss Ruby Narraway, Miss Betty Wilcox, and Miss Grace Turner completed the cast.

CONCERTS OF THE WEEK.

THE ENOCH CONCERTS.

Central Hall, Westminster, was well filled by lovers of ballad concert music on Saturday last. As usual, Mr. Arthur Meale presided at the organ, and found the susceptibility of the house in his own "Fantaisie Héroique," Liszt's "St. Francis Preaching to the Birds," and Dohnányi's "March on a Ground Bass," as well as in the obligato to Easthope Martin's "Harp of the Woodland."

The first songs on the programme were "Rose of the World," by Jack Thompson, and "Coming to You," by the above-mentioned organist-composer, the singer being Mr. Leonard Lovesay, followed by the artistic singing of Miss Violet Openshaw. Her selection included Chaminade's "The Silver Ring," and "Come, Sweet Morning," by A. L., whose work is always musicianly.

Accompanied by May Brake, "The Exile's Son," "Hawthorn," and "Off to the Greenwood," lyrics by Helen Taylor, commended attention, with Miss Dorothy Robson giving of her best vocal colour, phrasing, and expression. Equally successful was this lady's treatment of Bantock's "The Fire Flame." The customary ovation awaited the appearance of Pouishnoff on the occasion of his first and second selection, for which he drew upon Scarlatti-Tausig, Schumann, Liszt, Glinka-Balakireff, Scriabin, Cyril Scott, and, his own imaginative creation, contributed a miniature gem, entitled "Musical Box."

This latter displayed the perfection of his right hand, as the Scriabin made use of much solo work for the left.

To Miss Olga Haley fell the responsibility of presenting Landon Ronald's "Sylvan" and "The Moon at the Full"—words by Helen Taylor—and three songs by Easthope Martin, in which she was characteristically successful.

Quartets by Mr. George Parker, Mr. William Fisher, Mr. Harry Barratt, and Mr. Frederick Stewart included "Rimini," "Inside the Bar," and "Fringes of the Fleet," respectively by Paul Edmonds and Edgar, with Mr. Parker as soloist, together with songs by Mr. Walter Hyde, completed a full programme. Mr. Hyde sang most artistically, and, accompanied by Mr. G. O'Connor-Morris and Mr. C. Armstrong-Gibbs, did much towards the success of the latter's new songs, "I Shall Remember," "Requiescat," and "The Wind in Your Hair," and the former's "A Devon Idyll" and "The Maid I Love."

Mr. Harold Craxton officiated as the general accompanist most efficiently.

LESLIE ENGLAND'S RECITAL.

Mr. Leslie England is a young pianist who is imbued with an obvious ambition to do great things. Experience will develop the personality and style, shaping the player as great, or, one of the gifted, clever younger players, of whom many are before the public. There could be no gainsaying the excellent house and reception awaiting the soloist at Streatham Town Hall on Tuesday, Feb. 7.

The Bach-Tausig Toccata and Fugue in D Minor, a selection of Chopin's small, but always welcome numbers, some humorous works by Dubussy, under the title "Children's Corner," and "Venezia e Napoli," by Liszt, were prorammed for Mr. Leslie England's solos, and his playing throughout created a desire to hear him again.

As vocalist, Mr. Walter Saull displayed his bright, powerful baritone voice in some familiar classics—Schubert's "Two Grenadiers," &c.—but his best success came with "Largo al Factotum," which went with a rhythm and display of spirit greatly to the liking of the audience. As accompanist, Mr. Harry Stubbs gave the desired support and collaborative sympathy at the fine Chappell piano.

STREATHAM SUBSCRIPTION CONCERTS.

Few suburbs are better catered for in the matter of music than Streatham, and the subscription concerts draw an altogether delightful audience to hear programmes worthy of any music lovers' attention. On Wednesday last, the items ranged from the Schumann Sonata in A minor, played by Miss Fanny Davies and Karel Hoffman, leader of the Bohemian String Quartette to solos for piano and violin by these eminent artists, respectively. Of the playing of Miss Davies, with refinement, sincerity, and a technique in which there is every beauty, one associates with thoroughness, study; and work of highest merit, one would gladly have heard more than selections from Liszt, Greig, and Rubenstein. In the solos of Karel Hoffman, the velvet quality of tone, and fine musicianship, left one with a further longing for more. Miss Cécilia Brenner is a scholarly vocalist, who turned to Purcell, Pergolese, Smetana, Dvorak, and others for interesting numbers all contributed with considerable vocal artistry. The name of the accompanist was not mentioned in the programme, but this lady equally shares honours with the soloist and a delightful programme may be anticipated on March 8, when Miss Dora Labbette is singing.

STROLLING PLAYERS' AMATEUR ORCHESTRAL SOCIETY.

The 177th concert given by the Strolling Players' Amateur Orchestral Society is something of a record in the history of one of the finest amateur orchestras in Great Britain, and the policy of this Society is sufficiently enlightened to get outside the accepted repertoire by producing new works.

With an orchestra, including professional leaders, wind and percussion players, roughly a hundred strong, Mr. Joseph Ivimey at the conductor's desk, and an enthusiastic packed house, everything made for encouragement at Queen's Hall on Thursday last.

A thoroughly enjoyably efficient performance of the "Carnaval" overture, by Glazunov, and the "Beni Mora" suite for orchestra, by Gustav Holst, conducted by the composer, opened the programme, and Mr. Earle Spicer contributed Stanford's spirited song "The Little Admiral," the lyric of which is full of appeal to manly fervour. With miss Daisy Kennedy as soloist, Mozart's Concerto in D major went smoothly enough, but the exacting demands of Mozart were scarcely realised, despite the nice clear tone and sincerity of the playing of the soloist and the careful work of the orchestra.

If there is one work in which the outstanding greatness of Beethoven has become popularly known it is the C minor Symphony, and here again, if the reading of the score was somewhat lacking in fire, the noble work thoroughly gripped the attention, and was played with considerable finish, slightly spoiled by the roughness of the horns on one or two occasions.

CONCERT PARTIES.

GEORGE ROBINS

COMEDIAN—PRODUCER.

Specially engaged by J. B. Mulholland, Esq., for Wimbledon Pantomime.

OPEN FOR OFFERS.

"Woodbine," Salisbury Road, Wimbledon, S.W.

ENTERTAINERS' WANTS.

MISS ALINE BEAUMONT, Experienced Accompaniste. 'Phone, Sydenham 1102. 5, Anerley Park-mansions, S.E.20.

LAWRENCE INKSTER, C.A.A., Tenor. Available for Concerts, Dinners, &c. 34, Park-hill, Clapham, S.W.4.

WANTED, Vocalists, Instrumentalists, Reciters, &c., for West-End Concerts. Write (stamp) for particulars to SECRETARY, League of British Artists, 119, Charlotte-street, W.1.

GUS WOOD, Punch and Judy. Children's Entertainments. 31, Agincourt-road, N.W. 3.

ENTERTAINERS WANTED.

WANTED, Concert Artists, must black. Also Pianist. Advance Agent write. MANAGER, 149, Vigo-road, Andover, Hants.

THE CONCERT ARTISTS' DIRECTORY, 1922, includes 280 photos of leading artists. At all bookstalls, &c., or 2s. 9d., post free, 53, Victoria-street, S.W.1.

STREATHAM SYMPHONY ORCHESTRA.

On Friday last, Streatham Symphony Orchestra, under the baton of Mr. Frederick C. Haggis, F.R.C.O., A.R.C.M., continued their series of promenade concerts, and drew a good house to hear a programme ranging from Beethoven's "Prometheus" overture to selections from "The Mikado" and Roger Quilter's "A Children's Overture"—a delightful reminisence of nursery songs that touch tender memories in the old, and appeal to the youngest generation of music lovers.

The Petite Suite for piano and orchestra by Ole Olsen, gave occasion for displaying the studiously clean technique of Miss Doris Salmon, as solo pianist, and Seig fried Idyll for the interweaving of themes and effects of orchestral colour, that appear to appeal most strongly to the conductor's taste, and consequently, draw out his best work.

Unfortunately, the playing was not of the highest order, being somewhat rough at times, but the excellent leadership of Mr. Frank Greenfield, and quality of wood, wind and brass occasionally created very fine moments, in a thoroughly enjoyable evening's music, such as few suburbs can produce.

Miss Doris Vane displayed her dramatic qualities in "Santuzza's Aria," from Cavelleria Rusticana, and the waltz song from "Merrie England," to the delight of an expectant audience, and hearty applause followed Mr. Edgar Pierce's rendering of the "Vulcan's Song," from Gounod's Philemon and Bancis. A piano solo by Miss Doris Salmon, a further song by Mr. Pierce, Mascagni's beautiful Intermezzo and the "Spiritual Symphony," by Hamerik, completed the programme.

"BRIGHTER LONDON" REVEL.

Great interest centres around a revel which is to be held at the Frolics Club, on Friday next. It takes the form of a private subscription dance, opening at 9.30 and dancing with occasional diversions of an exhilarating kind will continue until 3 a.m., when those who wish may hie themselves to the Hambone Club, for breakfast and song. Amongst the attractions are included an exhibition dance by Miss Billie Trevelyan, with her partner, Mr. Hugh Clifford, of Rector's, while many London theatres are sending representative contingents.

C.A.A. ANNUAL DINNER.

MERRY GATHERING AT THE HOTEL CECIL.

The Concert Artists' Association's second annual dinner, which was held at the Hotel Cecil on Sunday, was a fitting climax to another successful year's working. The Association knows how to run a function of the type. Here is the recipe: an excellent dinner, a short and sweet musical programme, a few witty and brief speeches, and a jolly dance.

A Good Chairman.

The C.A.A. were fortunate in their chairman, the Rt. Hon. Sir William Bull, M.P. Not only is he a bright speaker—as behoves so experienced a Parliamentarian—but he knows the Association well. He had had twenty years' connection with them, as he explained when proposing the Association's success, and he was pleased to see that they had blossomed out and had become quite a "chic' society. They were now busy making London brighter, and he was tempted to suggest that they might extend the process to the House of Commons. A concert, for instance, for which he suggested items such as "Woodman, Spare That Tree." Commenting upon the conviviality and bonhomie of the proceedings, Sir William said that he knew of no profession where there was less jealousy than the concert profession. Mr. Alfred Thomas, in replying for the Association, thanked Sir William, whom he ranked among their best and oldest supporters. They had made striking progress during the last twelve months, and there was now no apathy—especially at the general meetings, which were full of life.

Davy Burnaby Scores.

Mr. Harry Briden having proposed "The Chairman," Sir William Bull rose again and confided to us that he had come to the conclusion that he was an entertainer after all. He used to be a member of an amateur dramatic society, which specialised in entertaining inmates of lunatic asylums. Another interesting speech came from Mr. George Robins, who proposed "The Visitors" and "The Press." Mr. Robins founded the Association in 1897, and he was able to give some first-hand information concerning its early vicissitudes, journalistic and otherwise. An amusing speech came from Mr. Davy Burnaby, who, with Mr. J. H. Plumley, shared the task of replying for the visitors. Davy proposed a silent toast for "The Death of the Entertainment Tax," and appealed to the chairman to use his good offices in the House to secure this end. "The Era" representative having responded for the Press, the company adjourned for dancing, to the invigorating strains of Mr. A. M. Skinner's orchestra, Mr. Davy Burnaby occasionally deputising for the cornet player. The musical items, which were interspersed among the speeches, exhibited some of the best talent on the Association's books. Mr. Swori Levey, with his impromptu songs, bristling with topicalities and personalities, was a great favourite, whilst Mr. Herbert J. Collings presented some of his most mystifying stunts with great success. Other capital contributors were the Hope Havart Duo, with their musical glasses; Miss Minna Deacon, who sang a couple of songs; Miss Iris Jay, with some studies of Cockney and child life; and Miss Hilda Bertram, who accompanied. Nor must we forget to tender our congratulations to Miss Maude Davidson for her fine singing during the Royal toast, and to Mr. Charles Morton, who so ably directed the musical programme.

Among those present were Sir William Bull, M.P., and Lady Bull, Mrs. Budden, Dr. and Mrs. Atkin Swan, Mr. and Mrs. Alfred Thomas, Mr. and Mrs. Bruce Smith and party, Mr. George Robins, Mr. and Mrs. Percy Barkshire, Mr. and Mrs. Charles Connell, Mr. Louis Davenport and party, Mr. A. E. Nickold and party, Mr. Alan Adair and party, Dr. Ayre, Dr. Browning, Miss Florence Brough, Mr. and Mrs. Rex Burchell, Mr. and Mrs. William Wallace, Mr. Herbert Vivian, Mr. Pallister, Miss Ethel Hetterich, Mr. Leslie Vane, Mr. Charles Conyers, Miss Alice Crombie, Miss Mairs Gray, Miss Freda Haynes, Mr. Bernard Tonkins, Mr. David Gardner, Miss May Phillip, Mr. David Beveridge and party, Mr. Richard Arthur, Miss Gladys Haysack, the Misses Elsie and Doris Waters, Miss Gertie Mayo, Mr. Wal Barker, Mr. and Mrs. Plumley, Mr. and Mrs. Charles Morton, Miss Florence Mills, Mr. and Mrs. Woodhouse-Pitman, Miss Mavis Clare, Miss Mary Pitcairn, Miss Hilda Pitcairn, Mr. and Mrs. Davy Burnaby, Mr. Felix Orman, Mr. Clive Maskelyne and Mr. E. Facer, Miss Norah Bancroft, Mr. Eric Mason, Miss Rose Smith Rose, Mr. Harry Crozleigh, Mr. Julius E. Day, Mr. Chas. Lewis, Mr. Norman Long, Miss Pattie O'Hanlon, Mr. Tommy Watler, Miss Winnie Mansfield, Mr. Swori Levey, Mr. Harry Briden, Miss Margaret Briden, Mr. and Mrs. C. F. Worger, Messrs. Wilkin and McGowan, Mr. and Mrs. De Beer (Miss Pauline Theurer), Mr. Harry Hall, Mr. Graham Squiers, Mr. and Mrs. Fred Wildon, Mr. and Mrs. Alan Stainer, Mr. and Mrs. Hope Havart, Mr. Herbert J. Collings, Miss Alice Coombe, Miss Hilda Bertram, Mr. Sydney Warwick, and Mrs. Reginald Mills.

COUNTY BOROUGH OF SOUTHEND-ON-SEA.

EAST PARADE BANDSTAND.

THE CORPORATION INVITE OFFERS FOR THE PRIVILEGE OF GIVING ENTERTAINMENTS IN THE EAST PARADE BANDSTAND, on the Eastern Esplanade, opposite Southchurch-avenue, and tenderers are asked to quote alternatively for three, five, or seven seasons, commencing Good Friday, 1922, and terminating on the first Monday in October (Sundays excluded). The successful tenderer will be allowed to erect a wood and canvas structure over an area of approximately 282 square yards, on the west side of the Stand, which area will be tarpaved by the Corporation. He will be permitted to place chairs therein, to charge for the use of such chairs, and to make collections in the vicinity of the Stand. The area may be enclosed with a wooden partition to a height of 3 feet from the ground, but must otherwise be open on each side, except during inclement weather, when it may be enclosed with canvas on the windy side. The area at present enclosed by the last tenant of the Stand is approximately 174 square yards.

The tenant will be held responsible for the payment of the rates apportioned on the premises and for all lighting consumed by him.

When forwarding offers, tenderers must give full particulars of the nature of the entertainments (which must be of a high-class character). Sealed offers, endorsed "East Parade Bandstand," must be sent to me not later than Saturday, March 4, 1922.

The Corporation do not bind themselves to accept the highest or any tender.

By Order,
H. J. WORWOOD,
Town Clerk.

Town Clerk's Office,
Southend-on-Sea,
February 7, 1922.

COUNTY BOROUGH OF

BOURNEMOUTH.

CONCERT PARTIES ON THE BEACH.

The Beach Committee are prepared to consider applications for the right to give concert performances on the beach at Bournemouth:—

(a) On the pitch near the Bournemouth Pier.

(b) On the West Beach pitch.

Applications marked "Pier Pitch" or "West Beach Pitch," as the case may be, must be sent to the undersigned on or before Monday, March 13 next, of whom further particulars may be obtained as to the terms of the agreement, which willc be required to be entered into by the persons whose tenders are accepted.

The two pitches will be dealt with separately, and persons desirous of tendering for the two must send in separate applications for each.

HERBERT ASHLING,
Town Clerk.

Town Hall,
Bournemouth.
February 15, 1922.

BURGH OF HELENSBURGH.

WANTED.

PIERROT TROUPE to occupy BAND STAND during the SEASON. EASY TERMS to FIRST-CLASS COMPANY. CIRCUIT TROUPE PREFERRED. Offers invited.

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CONCERT PARTIES ON TOUR.

ARCADIANS, THE.—Feb. 13, Kursaal, Whitley Bay.
BOX OF VESTAS.—Feb. 13, Hull.
BRITANNICS, THE.—Feb. 13, Assembly R., Salisbury.
CIGARETTES, THE.—Feb. 13, Derby.
FARCE.—Feb. 13, Rusholme Pav., Manchester.
IDEALS, THE.—Feb. 13, Workman's Hall, Old Shildon.
JAKE-A-LOO.—Feb. 13, New, Tonbridge.
JOLLY DUTCHMEN.—Feb. 13, Newbury.
LEADSWINGERS, THE.—Feb. 13, Grand, Banbury.
LIVE WIRES, THE.—Feb. 13, Emp., Bedford.
NAP.—Feb. 13, Ryhill Emp., Wakefield.
NEW CADETS.—Feb. 13, Clarence Pier, Southsea; 20, Tonbridge.
NOVELTY.—Feb. 13, Harrogate.
OPTIMISTS, THE.—Feb. 13, Emp., New Mills.
ORANGE CLUB.—Feb. 13, Hippo., Penarth.
PEDLERS, THE.—Feb. 20, Rusholme Pav., Manchester.
PRO RATAS, THE.—Feb. 13, G., Abingdon-on-Thames.
QUALITIES, THE.—Feb. 13, Oxford Th., Burton-on-Humber.
SCOTTISH CLANS, THE.—Feb. 13, Palace, Carlisle.
SEVEN NOBODIES, THE.—Feb. 13, Coliseum, Kettering.
SNATCHES.—Feb. 13, Cambridge Cinema, Sheerness.

KETTERING OPERATIC SOCIETY.

Gilbert and Sullivan's "The Mikado" is to be the Kettering Operatic Society's fourth production—next November—and practices will shortly commence. Mr. Blake Johnstone, who coached for "Iolanthe" last autumn, is again expected to serve in that capacity.

THE VERSATILES.

This week the Picture House, Cirencester, has been doing excellent business with W. Scott Gordon's talented company, consisting of Reg Northall, Clara Cooper, Empsie Harlow, Harold Stroud, Gertrude Cass, and Seymour Douglass. This show is one of the most amusing that has been presented here, every item being cordially appreciated.

Mr. Dudley Beresford tells us that he has several lyrics set to music by well-known composers in course of publication, further particulars of which will be made shortly. Mr. Beresford is the author of many books and plays.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred. H. Jackson.—Mr. and Mrs. H. B. Levy and Mr. J. E. Cardwell's company present the pantomime, "Jack and the Beanstalk."

Boots, The Chemists, 89-91, Blackburn-road.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—"Peter Pan."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. W. Lothian Gilbert; M. D., Mr. J. C. Shepherd.—George Snitiey presents The Futurists, in revue, "Take All."

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—Premier Productions present pantomime, "Boy Blue."

Boots, The Chemists, 141, Union-st.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—For the second week in succession a Macdonald and Young company occupy the boards, "Peg o' My Heart," followed by "The Charm School," which, seen here for the first time, is meeting with much acceptance from appreciative audiences. Mr. Basil Bowen, in the Owen Nares character of Peter, is good. Doris Littell is the "charmer" of the school; and that clever comedienne, Buena Bent, is excellent as the lady secretary.

PALACE.—D., Mr. W. S. Pearce.—The popular comedian, Malcolm Scott, is reappearing here, and scoring his usual success. Grace Cunard, the queen of clubs; Steill and Watson, two girls and a piano; Eddie Le Rone and Bessie Bendon, comedy duo; and Jack Barty, the burly burlesquer, complete a capital programme.

Boots, The Chemists, 21-22, Union-street; 56, Southgate-street.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. Robert Courtneidge's company opened here on Monday in the four-act play, "A Safety Match." Miss Cathleen McCarthy sustained the leading rôle of Daphne Vereker with no little success; and Mr. A. E. Winnington Barnes was admirable as Sir John Carr. Miss Naomi Jacob was natural and convincing as Lady Strathrae; and Mr. Richard Custance deserves mention for his clever impersonation of Jim Carthew. Miss Marjorie Kerr was charming as Veronica Vereker; and Mr. Sydney Arnold capably sustained the rôle of Stephen Vereker. Other parts were adequately interpreted by Mr. Edward Scott Gatty, Miss Kate Morgan, Mr. Oswald Lingard, Mr. Philip Reeves, &c.

ROYAL HIPPODROME.—D. of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by Tex McLeod, whose manipulation of ropes and yarns is certainly marvellous. Frank Nolan and Louise Holt appear in a vaudeville sing-song, and their reception has been gratifying. Miss Lucille Benstead's cultured soprano vocalism gains her encores nightly; and Mr. Jay Whidden is aptly described as a versatile violinist. The sketch, "Jerry and Co.," creates much merriment, and is inimitably presented by Geo. Willie West and McGinty. Also billed are Miss Ethel Loftus, character comedienne; Holloway and Austin, in smart act; and the Lowell Trio, in balancing and juggling.

NEW ALHAMBRA. — G. M., Mr. W. Gibson Bradley.—Vaudeville here by Blanche and Boston, in comedy act.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred. Rothery-Ellis.—The Royal Syndicate presents the second edition of the popular revue, "A Trip to Paris."

BLACKBURN.

THEATRE ROYAL. — P., Northern Theatres, Ltd.; R. M., Mr Stanley Hope; Mus. D., Mr. Fred. Taylor.—Mr. Robert Courtneidge's company present Ian Hay's amusing play, "A Safety Match."

PRINCE'S THEATRE.—P., Exors. of Mr. E. H. Page; R. M., Mr. Albert Hargreaves; Mus. D., Mr. H. Archibald.—Miss Kit Tom's pantomime, "Puss in Boots."

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—Nicol and Martin, "Two Drops of Scotch"; Claude Anderson, the singing conductor; Les Noselas, Parisian novelty; the Balfour Twins, dancers; Margaret Dennis, comedienne; Haydee's Marionettes; and Ernest Krake and company, comprise a bill of all-round excellence.

Boots, Tre Chemists, 62, Church-street.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—"Scandal," presented by Ida Stratham and Co., including Philip Anthony, is the attraction this week.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Scuthworth.—"The Cinderella Man" is paying another visit, and Sarah Benedict, by arrangement with Messrs. Macdonald & Young, is responsible for the performance.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jenson.—Alf M. Dodd's Dixie Minstrels head the bill. Others on the programme being Relino, Dollie and Billie, Pauline Travis, &c.

Boots, The Chemists, 12-18, Market-street; Church-street; and Station-road.

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—This week's attraction is the revue "Sparklets." A feature is the Scotch Jazz Band.

Boots, The Chemists, Salisbury-buildings, Christchurch-road.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen & Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; M. D., Mr. Tom Brown.—"Nightie Night" is proving a good draw here.

Boots, The Chemists, 198, Commercial-rd., 76-78, Old Christchurch-rd., 50, Charminster-rd., 349, Holdenhurst-road.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. H. Costa Sweete; Mus. D., Mr. E. Oram.—Wee Georgie Wood; Laveen and Cross; Rinaldo, violinist; Fred. Russell, ventriloquist; Josephine La Barte, in songs at the piano; and Ted Waite, the snake-dip comedian.

GRAND THEATRE.—P., Mrs. Kimberley; G. M., Mr. Liston; A. M., Mr. J. Thomas.—"The Little Grey Home in the West."

THEATRE ROYAL.—M., Mr. A. Lawson Lambert; Mus. D., Mr. Summerlad.—"Woman to Woman."

PALACE PIER THEATRE.—L. & G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—Helen May (pupil of Pavlova) and London company in "La Danse."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—"The Speckled Band."

Boots, The Chemists, 157-162, Western-rd.; 128, North-st.; 17-19, St. James's-st.; 19-20, London-rd.

BRISTOL.

PRINCE'S THEATRE.—M. D.s, Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—This successful pantomime, "Aladdin," entered, Monday evening, on its last two weeks' run.

THEATRE ROYAL.—P., Bristol Theatre Ltd.,; R. M., Mr. J. Windsor Stevenson.—The second edition of the panto., "Robinson Crusoe," is running with great success, all the principals doing excellent work.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—George Carney heads the bill here with his latest comedy song scenas; The Kenna Bros. present a novel comedy act; Bichette, the sea-lion comedienne, assisted by Billy Judge, performs wonderful feats; Marie Lawton presents a vocal and instrumental act; Chris Richards, with song and dance, earns great applause; Joe Cohan and Anna Dorothy, "two wise fools," in a comedy act; and Val Vett, the artist whose material is coloured rag; complete an highly interesting programme.

EMPIRE.—P., Bristol Empire, Ltd.; P., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Reigo; Mus. D., Mr. Geo. A. Main.—Mr. Fred Karno's amusing musical revue, "Scarlet Runners," occupy the stage here. Gus Oxley and Moira Frewer are the principals of a very strong cast. Miss Gipsy Wolf's Karnetti Troupe of Continental Dancers prove a great feature of the play.

Boots, The Chemists, 9-10, Wine-st.; 28, Castle-st.

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. J. Johnson.—Johnson Yaxley presents "What's Your Hurry?"

Boots, The Chemists, 28-30, Queen-street.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Miss Hero Hathaway, V. A. Baron, and company have opened for the week here with "The Lion and the Mouse," following on Wednesday and Thursday with "Moths"; Friday, "Caste"; Saturday, "Camille." This repertoire is drawing satisfactorily.

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. G. F. Foulston; Mus. D., Mr. Reg Goddard.—Tom Garland is delighting numerous patrons with his ventriloquial and conjuring abilities. There is also Millie Gold, male impersonator, a very good turn; and pictures.

Boots, The Chemists, 46-50, Spring-gardens.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—Mr. Lionel Bute presents "The Sign on the Door."

COLISEUM THEATRE.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland.—Frank Laurence presents "An Irish Maid."

Boots, The Chemists, 129-130, High-st.

CHESTER.

ROYALTY THEATRE.—R. M., Mr. H. Norcott; Mus. D., Mr. H. Tilsley.—Ike and Will Scott present the pantomime, "The Babes in the Wood," produced by Fred. Acton.

ASSEMBLY ROOMS.—M., Mr. G. Park.—Bob Roberts presents "The Quixotes."

Boots, The Chemists, 24, Eastgate-street; 26, Eastgate-row.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Macdonald and Young present "Irene."

DERBY.

GRAND THEATRE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian.—Mr. Bromley Challenor presents "When Knights Were Bold." There is a full London company, including Mr. Fred Westlake, Mr. S. Elwyn Leslie, and Miss Peggy Mortimer.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—A rare treat is being provided in the visit of the great Moscovitch, in a thirty-minutes' playlet, "The Link," which serves to give a glimpse of his undoubted talents. The bill also includes the Six Manettis, quick-fire acrobats; Julot and Pierrot, Continental artists; George Calvert, voice manipulator; Pat Madison and Betty Bolton, in a new act; and Jack Boot, comedian.

PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; R. M., Mr. C. Watkin Knight.—Mr. Ernest Crampton's Cigarettes are here this week.

Boots, The Chemists, 45-51, St. Peter's-street; 147, London-road; 267, Normanton-road; 15, St. James-street; 41, The Wardwick.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—Marcus Sleep's musical comedy revue, "Reel Fun."

KING'S HALL (pictures).—L., Harry Day's Amusements; R. M., Mr. R. Fisher.—Betty Barman entertainer at the piano.

Boots, The Chemists, 11 Cannon-st.

DUNDEE.

KING'S. — P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Robert Courtneidge's company are here this week in the successful comedy, "Paddy the Next Best Thing." The Paddy of Miss Kathleen Drago is a delightful study. The parts of General Adair, Laurance Blake, and Eileen are personified in convincing manner by Mr. Frank Adair, Mr. Victor Boggetti, and Miss Doris Scott respectively; while the other members of Mr. Courtneidge's company must be congratulated on the competent manner in which their rôles were interpreted.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by Young and Little, comedians and dancers; and Jimmie Anderson, actor tenor. Pictures complete.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—An enjoyable entertainment here comprises selections by the orchestra, under Mr. Loseby's direction; selections on the great organ by Mr. G. H. Millers, and pictures.

Boots, The Chemists, 14, Reform-st.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Matheson Lang's company, in "The Wandering Jew."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—The revusical musical comedy, "Lizzie," produced by Mr. Bert Abbott.

THE DEVONSHIRE PARK.—M. & Les., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers.—On Friday afternoon, symphony concert, with Mr. Robert Taylor as solo pianist. On Thursday afternoon a recital by Miss Jean Sterling Mackinlay, assisted by Messrs. Kenneth Mackinlay and Harcourt Williams.

Boots, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

EDINBURGH.

LYCEUM.—M., Ds., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—The George Edwardes' company continues here for another week in "The Lady of the Rose." The delightful singing and dramatic acting of Miss Edith Cecil, Mr. Alec Fraser and Mr. Herbert Langley, and the humour of Mr. John Hagan, Mr. Tom E. Shale, and Miss Wynne Bronte, in interpreting the charming music of Mr. Jean Gilbert, combine to make the performances of the play really memorable.

THEATRE ROYAL.—M. Ds., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; R. M., Mr. Ed. J. Hart; Mus. D., Mr. John P. Ross.—The Scottish Players, under the direction of Mr. Cecil Barth, are presenting "Hunky Dory" here this week. This humorous Scottish comedy, by Mr. Macdonald Watson, in which the author acts with much comic resource the part of Peter Magriffe, is repeating the success of its previous visit. Miss Nell Barker, as Jenny, and the other members of the cast give admirable support.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Steuart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Wilcox.—Mr. Henry Ainley and company are at this house with Mr. Douglas Murray's play, "Uncle Ned." The distinguished actor impersonates with fine feeling the leading character of the comedy, and in an excellent all-round cast Miss Mary O'Farrell is an outstanding figure.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—Mr. Harry Day's company remains here with "Rockets" for this week. The revue has had a great success, to which the bright acting of Miss Nellie Turner, Mr. William Cromwell, Mr. Cyril Dunn, Mr. Charles Berkeley, and Mr. Eric Lovell has largely contributed.

Princes-st.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Pooles' Theatres, Ltd.; M. D., Mr. J. R. Poole.—A week of Shakespeare by a company under the direction of Mr. Harold V. Neilson is the attraction here. On Monday "Macbeth" was presented. The company includes Ben Greet and Esme Biddle.

HIPPODROME.—P., Messrs. The Gloucester Hippodrome Co.; B. M., Mr. W. Edward.—The bill is topped by Handko, with a good handcuff escape act. Bet and Doris Hare are a pair of dainty singers and dancers. Al Maurice is a smart comedian, and Paul Thompson talks and dances in an entertaining manner. Pipifax and Partner, in a laughable Humpsti Bumpsti act, are popular; Dene Dunlop is billed as the Cheeriu Comedian, and Nill and Bonso, in a speciality act, complete the bill.

Boots, The Chemists, 48, Westgate-st.; 31, Northgate-st.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. E. and J. J. Wright.—The Macklyn Productions Co., Ltd., present the Scotch pantomime, "Bo-Peep." The cast includes Jim Bond, Julie Laurent, and George Hylands.

Boots, The Chemists, 24, Hamilton-street.

HEBBURN.

THEATRE ROYAL.—Mr. Vandey Taylor is presenting the pantomime, "Aladdin."

HITCHIN.

BLAKE'S THEATRE.—P., Messrs. Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston. — Harry Kynman, in song and story; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. Robert A. Brown; Mus. D., Mr. L. G. Shrive.—Ernest Montefiore presents the popular scena, "The Little Colonel"; Jack Revel and Dorothy Hall, the singing vagabonds in their original song scena, "Rags and Tatters"; and pictures.

TOWN HALL.—Claude W. Sykes and Daisy Race present "The Importance of being Earnest" on Thursday and Friday.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing.—Percy Hutchison and Co. are here in "In Nelson's Days." The cast includes Percy Hutchison as Capt. Carrington; Alfred Bishop as Admiral Barham; Estelle Cleverly as Lady Fitzgrattan; and Elsie Stranack as Lady Patricia.

HIPPODROME.—R. M., Mr. J. Alban Newton. — Miss Daisy Squelch's comedy revue is here in "The Romany Maid." The cast includes Lewis Gray, Hal Mack, Bob Beaty, John Welsh, John Beeching, Tom Jones, Maggie McKenzie, Winnie Wynne, Mamie Worth, and The Blue Dragoons.

PALACE. — R. M., Mr. Fred Haming.—Here are Herbert Betts and Fred Marsh and Co., in an absurdity, "A Bunch of Trouble"; the Carton Troupe, gymnasts; Jenkin Bros., knockabouts; Dario, pianist, and Marie Esme, contralto; Weynen and Co., gymnasts; and Wilfred Clowes, concertina.

Boots, The Chemists, 16-18, King-st.

JARROW.

THE KINO.—M., Mr. Percy Dawsone.—The Cowper Brothers are appearing here in their well-known entertainment.

EMPIRE.—M., Mr. Tait.—The three real Sisters Fordyce, in a novel and breezy Scotch act.

THEATRE ROYAL. — L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Ernie King is presenting the amusing musical comedy, "Tickled to Death."

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Arthur Clarance and Leo Fields present the pantomime, "Goody Two Shoes."

Boots, The Chemists, 53, Cavendish-street.

KETTERING.

COLISEUM.—L., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staires; M. D., Mr. W. Sturman.—The Seven Nobodies are here, including Mr. Charles Wade, the popular local baritone.

Boots, The Chemists, 31-32, Market-place.

LEAMINGTON.

THEATRE ROYAL.—Sole Owner, Mr. C. Watson Mill; Mus. D., Mr. Isaac Hudson.—The Rennef American Company present the musical play, "Uncle Tom's Cabin." Specialities by the Benaiah Trio, Miss Violet Victoria, Dean and Denning, Le Belle Sapphaire, Texas and Cedric, Madame Junnet, Sadie Vone Trio, Ruby Corsha, and the Fennen Quartette.

Boots, The Chemists, 9, Belvoir-st.; 301, Belgrave-gate.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. Harry Anthony presents the Australian Entertainers in "Issues" &c.

BOROUGH THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil H. Lavender.—Miss Maud Hughes, the popular soprano; Romeo and Rio, in ventriloquist act; and pictures.

Boots, The Chemists, 39, King-st.

OXFORD.

NEW THEATRE.—P., The Oxford Theatre Co. Ltd.; M. D., Mr. S. C. Darrill; Asst. M. & Sec., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—The Oxford University Dramatic Society are occupying these boards with their production of Ibsen's "The Pretenders." Members of the profession assisting them include Haidee Wright, Elizabeth Irving, Joan Buckmaster, &c.

Boots, The Chemists, 1, Queen-street, and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens—L. C. Enterprises present the pantomime, "Dick Whittington."

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. James F. McArthur.—Three Scotch Tinkers, in vocal and comedy scena; Billy Rejane and Betty, in vocal, comedy, and dancing act; Carrie and Dick, in novel athletic act; and pictures.

PENTRE.

GRAND.—P., Mr. W. E. Willis; R. M., Mr. T. Norman.—Mr. Gus Levaine presents his pantomime-revue "Sinbad the Sailor." Specialities by Sisters Russell, Moore and Helena, May and June, Mayne and Lane, The Ruby Troupe, and The Raleighs (Ivy and Tom).

RAMSGATE.

PALACE THEATRE.—Proprietress, Mrs. Reeve-Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. F. J. Nettlefold's company in "Thank You, Phillips!"

Boots, The Chemists, 20-24, Harbour-street.

READING.

THE PALACE.—P., Palace Theatre of Varieties Co., Ltd.; M., Mr. A. E. Burridge; M. D., Mr. Howard Watson; Mus. D., Mr. W. Morgan.—Fred Karno's "Mumming Birds," Jan de Martell, Brothers Permane, Zena Zampa, Alfredo and Gaumont Graphic.

ROYAL COUNTY.—P., Milton Bode.—The Berkshire Operatic Club in Gilbert and Sullivan's opera, "The Gondoliers," produced under the direction of Mr. H. Manners Little.

Boots, The Chemists, 90-91, Broad-st.; 2, Duke-st.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; G. M. & M. D., Mr. George E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—Occupying the premier position in the bill is Malcolm Neil, the well-known bass singer. The Bale Troupe of trick cyclists introduce up-to-date comedy; and other turns are the Brads, in a comic tumbling act; Gardner and Miller, in a scenic dancing novelty; Berry and Hart, vocalists; and Little Frankie Pyne, at the piano.

Boots, The Chemists, 10-12, High-st.; 8, Bridgegate.

RUGBY.

HIPPODROME.—P., Rugby Hippo., Ltd.; M., Mr. Courtenay Arundel.—Frank Liston presents "Tatters." Specialities by Mme. Walker's Little Treasures, in songs dances comedy, &c.

Boots, The Chemists, 26-27, High-street.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Bresford.—Royal Southern Syncopated Singers; the Sisters Billington; Carr Lynn; May Merry; Penrose Whitlock.

ROYAL HIPPODROME.—P., Messrs. Wm. Hy. Broadhead & Son; B. A. M., Mr. Fred. Bernardo.—J. H. L. Brennan presents "Red Riding Hood."

Boots, The Chemists, 277-279, Chapel-street; 404, Regent-road; 191, Eccles New-road.

SHEFFIELD.

LYCEUM.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; Asst. M., Mr. T. C. Hickson.—Sir Alfred Butt's company are presenting "The Lilac Domino," with Mr. Jamieson Dodds and Miss Clara Butterworth in their orignal parts of Andre D'Aubigny and Georgine.

ROYAL.—M., D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahoney.—Miss Betty Fairfax and her company are appearing here in "Up in Mabel's Room."

EMPIRE THEATRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler.—Coram, with the irrepressible "Jerry" heads the bill in a smart ventriloquial scena. Pleasing turns are also given by Wal Langtry, star comedian; Florence Wray, the popular musical comedy artist, "in a few songs"; Takio, with his jungle film; the Royal Bartle Quartette, concertinists; Claude Gardner, burlesque character comedian; and the Gladiators, in a clever exhibition of "Art in Athletics."

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley.—The Wylie-Tate revue, "The Scrap Book," which proved such a big attraction last week, continues to draw large audiences.

Boots, The Chemists, 55 and 57, Snig-hill; 252-254, West-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34-36, Spit-al-hill; 284, Shalesmoor; 183-185, Attercliffe-common; 440, Abbeydale-road; 207, Broomhall-street; 6, High-street; 2-4, Duke-street Park; 514-518, London-road, Heeley Bridge; 202, South-street Moor; 652, Staniforth-road, Darnall; 129, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

SOUTHEND.

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. R. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—The musical comedy, "His Little Widows."

Boots, The Chemists, 130, High-st.

STOCKPORT.

THEATRE ROYAL.—Sole O. & M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. & S., Mr. Charles Revill, junr.—The George Edwardes' production, under the direction of F. J. Blackman and Cyril Paget, the musical play, "A Southern Maid."

HIPPODROME.—P. & G. M., Mr. J. H. Stansfield; R. M., Mr. E. J. Lyons.—Captain Alban J. Roberts presents his invention, "Light and Sound Vibrations Harnessed." Others comprising the company are Marie Cruisetta, character dancer; Tom Costello, comedian; Labus Duo, in juggling and tumbling act; Hamilton Conrad and his performing pigeons; Vine and Russell, comedians; and a musical entertainment by Orpheus.

Boots, The Chemists, 26, Bridge-street Brow.

STIRLING.

ALHAMBRA.—M. D., Mr. Jack M. Calder; R. M., Mr. Geo. Webster; Mus. D. Mr. Jas. Running.—Mr. Charles Elderton presents revue, "Carmello."

SUNDERLAND.

THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—"The Babes in the Wood" pantomime is the fare offered here this week.

EMPIRE.—P., Sunderland Palace Company; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—A new edition of "Jingles" is presented here. The first proved very attractive, and the new version has been brought well up to date and brightened with new songs and business.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones. — Pictures, Stewart Morton and Maisie Wood, coon artists; and the Three Sisters Sturis, acrobats.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures and varieties by The Three Jets, wire walkers.

Boots, The Chemists, 62, Fawcett-street.

TONYPANDY.

EMPIRE. — P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis.—Mmes. Grenville and Thomas present the pantomime "The Pied Piper." Specialities by The Gentrys, The Dixie Kids, Les Capitols, Apache dance by Rich. Warren and Mlle. Mimi.

Boots, The Chemists, 121a, Dunraven-st.

SWINDON.

EMPIRE.—P., The Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, junr.; Mus. D., Mr. Oswald Bentley.—Another of Levy and Cardwell's pantomimes is staged here, viz., "Sleeping Beauty, or The Prince With the Golden Key."

Boots, The Chemists, 27-28, Bridge-street.

WEDNESBURY.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred. Dry.—Harry Gill is presenting his pantomime, "Sinbad the Sailor," with specialities by Harry Mars, gymnastic comedian; Fera and Wallace, comedy duo; Gill and Gill; and the Gaiety Girls.

Boots, The Chemists, 14, Market-place.

WESTCLIFF.

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seeley.—Matheson Lang's company in "Carnival."

Boots, The Chemists, 105, Hamlet Court-rd.

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Wires: "The Era." London. ESTABLISHED 1837. 'Phones: 4546 and 4547 Regent.

WEDNESDAY, FEBRUARY 15, 1922.

A.B.F. AND THE PUBLIC.

PEACE and plenty have parted company nowadays, and the words are no longer synonymous.

Lady Wyndham's Appeal.

The lack of prosperity is invariably reflected in the support given to philanthropic institutions, and appeals which should have a more liberal response than ever fall upon deaf ears. Excessive taxation, too, has caused rigid retrenchment, and the first cuts are made in charity.

Few societies, we are sure, are feeling the effect of these adverse conditions more keenly than the Actors' Benevolent Fund. Not only have subscriptions fallen off alarmingly, but the demands upon the resources of the society are far more insistent on account of the prevalence of unemployment in the profession. Fifty per cent. of the theatrical calling, we are assured, are idle, and the prospects of improvement are remote. The illness of Mr. C. I. Coltson, the assiduous secretary, has been a contributory cause in the falling revenue of the Fund.

Despite its depleted resources, no less a sum than £6,497 was paid out last year in allowances and grants—an amount that reflects unmistakably the destitution that exists in the profession. The actor who has fallen on evil days has no other resource than the Actors' Benevolent Fund, and the difficulty of making the grants at all adequate to the distress to be relieved, always an exacting task, is now increasingly hard. The needs of those overtaken by adversity have, however, to be met, and the devoted little band who form the executive are facing the future with undiminished hope.

The appeal of Lady Wyndham, the President of the Fund, is no less eloquent through being moderate in tone. She asks that the public shall rally to the aid of the Fund at the Annual Dinner, which is to be held at the Savoy Hotel on Sunday, February 26th.

There need be no illusions regarding the support given to the Fund by the general body of the profession.

The Playgoer's Opportunity.

The original idea was that the upkeep of the Fund should be solely borne by members of the calling, but it was soon found that subscriptions from that source did not keep pace with the growing needs of the Society, and an annual dinner was inaugurated by Henry Irving, who was then president. In times past the Fund has had many benefactors, and year after year the same names figured in the list of donations. The upheaval through which the world has passed has altered all this, and while munificient benefactors of older days have passed away and have not been replaced, generous subscribers of the past, as we have hinted, point to the burden of taxation as a reason for withholding their subscription or reducing it to the smallest proportions.

The theatrical charity has more than one claim upon the consideration of the public. The readiness of managers to lend their theatres for philanthropic purposes and of the artistes to give their services has passed almost into a proverb. But many people believe that their obligation to the player for the enjoyment he has afforded them is not fully met by the price paid for admission, and would like to express their appreciation in much larger measure. The opportunity to do so is afforded by the dinner on February 26. The occasion will be unique in at least one respect—the chair will be occupied by a lady. Up to two years ago the function was confined solely to the sterner sex, and the after-dinner proceedings consisted chiefly of academic disquisitions on the drama and kindred topics. Now, however, ladies are invited, and what was once a rather solemn affair has changed into one of brightness and gaiety. There will be only two speeches, and the remainder of the time will be given over to the dance. An evening of unalloyed enjoyment is thus assured, and those who respond to Lady Wyndham's invitation will also have the satisfaction of knowing that they will be helping the poor and needy of a deserving profession.

THE PLAY IN PARIS.

New Operetta at the Mogador—Another Triangle for the Mathurins—Bataille's Latest Piece—A Bill for the Young.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—M. Soulier inaugurated a revised tariff at the Theatre Mogador on Saturday evening with the creation of "Monsieur l'Amour," musical comedy in three acts by R. Peter and H. Falk, music by Marcel Lattes, the composer of "Nelly." The manager has considerably lowered the prices of admission for this important production (originally intended for England, and it may still find its way there). The critics' *première* is announced for Monday (two days after the first performance).

"La Belle Poule."

This comedy in three acts by Marcel Nadaud forms the new bill of the Mathurins. "La Belle Poule" is the name of a ship reported wrecked. In a diverting first scene, a railway station buffet, the elderly Gouvieux is saying good-bye to his little friend Clotilde. He is an estimable person, overflowing with good nature and confidence. He will be absent several months in the Argentine Republic, and Clotilde weeps copiously until her lover's departure. The forward young puppy naturally turns up to console the tearful creature. In the second act this comforter, with the fashionable name of Jacques, is installed in the flat rented for Clotilde by the absent Gouvieux. The owner is supposed to be on the high seas by this time. It is afternoon, and a journalistic friend who drops in to see Jacques reports the loss of the Belle Poule. But the passengers have been saved, and in the third act we see Gouvieux (Polin) coming back in a borrowed naval uniform and having it out with the *gigolo* installed in his place. The latter offers to disappear, not being in a position to support the extravagant Clotilde, and feeling himself a cad to deprive her of a comfortable home. The programme commences with "Tu m'as Trompé," by Fernand Noziere, which does not disappoint the audience as an amusing curtain-raiser.

"La Chair Humaine."

The new three-act piece of Henry Bataille was presented at the Vaudeville on Friday. It is another war play, resembling somewhat "L'Autre Fils," now running at the Arts, but more powerfully treated. The story has reference to two brothers, one a natural son, who is reported missing after proving himself a hero, and the other, the legitimate issue of a prosperous man, who seeks service in the rear to save his skin. The title refers to the human flesh sacrificed during the terrible war. Contrary to its prototype, this strong work depicts the wife opposing the final reconciliation with the illegitimate off-spring, as it may interfere with the rich marriage of her own son. So the other son discreetly vanishes with his mother, who in this version is still living. Jeanne Granier ably plays the rôle of the mother of the natural child, well supported by Felix Huguenet as the father.

Revivals.

For the sake of the record for future reference, I report the revival of "Un Coup de Telephone," three-act comedy by Paul Gavault and G. Berr, at the Eden, adequately mounted by L. Volterra, with Max Dearly and Jeanne St. Bonnet in the leads. I also record "La Poulailler," three acts, of Tristan Bernard, at the Theatre Caumartin, following "The Beggar's Opera." It is accompanied by an amusing sketch, "Et Cum Spiritu Tuo," by Jean Bastia. At the Scala we have the ever-green farce of G. Feygdeau, "La Dame de Chez Maxim's," awaiting a novelty. The Opera Comique has revived Jean Richepin's "Le Chemineau," with the music of the late Xavier Leroux, conducted by Albert Wolff. Finally, on Friday, at the Trianon, "Le Roi l'a Dit," two-act comic opera, by E. Gondinet, music by Leo Delibes, conducted by M. Frigara. It is accompanied by a new one-act musical comedy, "A la Poule Gros Sel," by H. Fabert, music by Edmond Malherbe.

Juvenile Entertainment.

As a piece for the young, Alfred Machard has mounted his dramatic story, "Un Million Dans Une Main d'Enfant," five acts, with music by Victor Larbey, at the Theatre Albert I. It is performed partly by children, and describes the tribulations of a lottery ticket belonging to a little girl deprived of a big prize until the end. But for the present theatrical crisis this laudable effort might have proven as big a success as the similar season given last year by M. and Mme. Machard at the Marigny.

"Le Mariage Forcé."

This comedy-ballet, three acts, in prose, by Molière, music by Lulli, was considered one of the best works of the great actor-playwright whose tri-centenary is being celebrated at the Comedy Francaise. The present revival is reconstituted by Raymond Charpentier, and is another attraction for the House of Molière. Business at the "Française" is excellent, playing to full capacity nightly. This is explained by the fact that the price of seats has not been increased to such a costly figure as at the other Paris theatres. The playgoer is sure of a good evening for a comparatively moderate sum.

"Lulo, Garde Ton Cœur."

Such is the advisory title of the three-act farce by E. Arnaud and André Heuze, produced by M. Tenot at the Theatre des Ternes, which has just returned to legitimate after having been a movie for the past decade. Leading characters are two sisters, one marrying the man she loves and the other the fellow she does not care for. The last-mentioned, Lulu, prefers Hector, a flutist, and ultimately obtains proof to enable her to apply for a divorce that she may be united to the boy she prefers.

PERCY HUTCHISON AND THE ROTARIANS

THE STRANGLEHOLD OF THE ENTERTAINMENT TAX.

Mr. Percy Hutchison, who is an enthusiastic Rotarian, spoke at the Hull Rotary Club during his visit to Hull in "In Nelson's Days." He stated that Canada preferred British goods and British plays. After thoroughly popularising British plays in Canada he addressed gatherings of business men all over the country with the object of furthering British trade relations with the Dominions. Speaking of the stranglehold of the Entertainment Tax upon the British theatrical profession, he mentioned the case of a London music hall which paid £4,000 under this heading to the Government last year and only made £1,000 profit, whilst there were provincial theatres which were sometimes paying £120 a week and involving themselves in a loss of £50.

The Slump in the Amusement World.

Speaking with an actor's experience of 33 years and an actor-manager's record of over 20 years, he could safely say that never in the history of the amusement world had there been such a terrible slump, due above all to the iniquitous tax levied in the amusement world. The tax was strangling the industry. It affected everyone concerned — artists, managers, carpenters, scenic artists, musicians, and the hundreds of trades supplying materials. Playgoers thought twice before paying increased prices of admission, plus the tax, and where they used to visit places of amusement two or three times a week they now only went once or twice or stayed away altogether. He mentioned the case of a London theatre where the gross receipts were £1,000 a week, the loss nearly £200, and the amount of tax paid nearly £200. In the old days £1,000 gross receipts meant a reasonable profit, whereas now is spelled bankruptcy. In Canada the position was different. British plays and players were appreciated and preferred. Personally he had played to over £4,000 a week, and since his return he had been instrumental, in response to the wishes of the Canadian people, in sending over other companies. They appreciated everything that was the very best, whether it was plays, players, trade, or goods.

THE VALUE OF VERSATILITY.

ARTISTS OFTEN FORCED INTO ONE PARTICULAR GROOVE.

By FRANCES WETHERALL.

If the art of acting is to hold a mirror up to Nature, many-sided Nature, surely the greatest art must be that which is able to reflect her in many aspects.

Quite a common point of view is that versatility means to be "Jack of all trades and master of none." This hardly applies to the theatre.

I hold that a sense of character is as essential to the actor as a sense of colour to the painter, and that any actor who knows his job should be able to render a good account of any part which comes within his physical limitations. The degree of excellence must naturally be determined by such qualities as sympathy, humanity and understanding, and essentially—in all parts, grave or gay—a sense of humour.

I think that versatility is far less rare

MISS FRANCES WETHERALL.

than is supposed. External circumstances often force an artist into one particular groove, with which he becomes perpetually associated. It does not therefore follow that, given different circumstances, his art might not have developed with equal success on entirely different lines.

It is as illogical to say that such a man is not an actor, as to say that Corot was no painter, because he lived by his landscapes, or Velasquez, because he confined himself to figure painting.

To "play yourself" is often asserted to be a most inconsiderable achievement. There are few graver mistakes, and I venture to think that before an actor can "play himself" with outstanding success, he must have learnt to play a good many other people as well.

The Commercial Aspect.

Whether versatility is a good commercial proposition is another question altogether. Probably a specialist can command a higher salary in his particular line when it is required. On the other hand, once he is the accepted exponent of a certain type it is difficult to persuade a manager to think of him for any other, which closes the doors of many possible engagements to him.

Such an actor is too often condemned to play the same kind of part to the end of his life. The public tire of the actor the actor wearies of his work. As years pass, his artistic joints stiffen. To stride pleasantly along the familiar pathways of assured success appeals more to him than enterprising adventure. Friday nights become the be-all and end-all of his career. Eventually his art cannot fail to suffer. As it crystallises with time, he no longer acts the person of the play, but only plays himself over and over again, till his own characteristics become caricatures.

Then, again, it is surely a pity, that because a young and pretty actress, with a genius for "make-up" gives exquisite studies of old age, it should be entirely forgotten that her portrayals of girlhood are equally delicious, and in the very nature of things more evanescent, besides giving more scope for her gifts.

I can't help thinking that the much maligned British public is far more discriminating than it is believed to be.

For any of our big cities that boast a Repertory Theatre a public is always to be found who follow, with the keenest interest, the work of the actors they know in their varied parts. This public is loud in its admiration of the man who can play Mercutio one night, and old Crabtree the next; of the actress who is equally good as Masefield's "Nan," or Shakespeare's Rosalind. How many of our finest actors have graduated in such schools!

Human nature is the same all the world over. If this is the case in the provinces why should it not be the case in London. We are told the public will not accept their favourite stars in unaccusomed rôles. I wonder?

Irving's public flocked as eagerly to the Lyceum, whether he played Louis XI. or Charles I., Shylock or Jingle.

What is the secret of the enormous appeal of Nelson Keyes? Surely his amazing versatility.

Too many managers are apparently very fearful of straying from the beaten track. Certain actors are ear-marked for certain parts. These they will have and no others. This system of labelling must certainly save trouble, but hardly conduces to versatility. When I consider the casting of some plays I am reminded of a cheral society in a small country town, to which I belonged in my very young days. Our enterprise was colossal! Our courage indomitable. We quailed before nothing. We once performed the "Messiah" with one tenor, entirely unabashed!

But one thing the bolder spirits *did* admit was a handicap—That it should be an inflexible rule that the sopranos should be drawn solely from the "county" and the altos from the tradesfolk of the town!"

CHELSEA ARTS CLUB BALL.

There is nothing quite like the annual Chelsea Arts Club ball, mainly because one never knows what those exciting folk—the students—are going to get up to next. Thus, in one of the intervals of jazzing at the Albert Hall on Wednesday the organ pealed out sonorous chords and there entered the most weird and wonderful object one could possibly imagine. This object, many yards in length, turned out to be that elusive creature the influenza germ.

Another good idea was the background, representing the Brighter London a Hundred Years Hence—a spectacle of lofty towers and "elevated electrics," a tableau which, by the way, completely shrouded the Albert Hall's familiar organ. Nothing could damp the spirit of the several thousands of dancers present, not even that funereal-looking and gargantuan "Killjoy" figure which raised its eminence in the centre of the floor. Provided with excellent music by the Clabon-West Dance Orchestra, the fun went on with uninterrupted vim until five a.m. arrived, and even then some of the revellers seemed loth to go home. Tom Titt, "The Era" cartoonist, who did lightning sketches for charitable purposes, netted a goodly sum, and the organisation and general smoothness of things reflected great credit upon all those concerned. Mr. Edmund Maney, musical director of the Covent Garden Orchestra, conducted the band, and the programme included a new dance, "Brighter London," which emanated from the facile pen of Mr. Eugene Goossens.

There were many theatrical folk present, including Miss Lilian Braithwaite, Miss Joyce Carey, Miss Gladys Cooper, Miss Hilda Bayley, Miss Viola Tree, Miss Cicely Courtneidge, Miss Molly Ramsden, Miss Dorothy Dickson, Mr. Owen Nares, and Mr. Leslie Henson.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

C. W. O'Connor.—Wednesday, Feb. 15.
Nita Clavering.—Thursday, Feb. 16.
Joseph Wilson.—Thursday, Feb. 16.
Arthur Shirley.—Friday, Feb. 17.
J. Farran Souter.—Friday, Feb. 17.
Frank Parker.—Friday, Feb. 17.
W. Spinner.—Saturday, Feb. 18.
Tom Walls.—Saturday, Feb. 18.
Clara Coverdale.—Monday, Feb. 20.
Ethel Gordon.—Monday, Feb. 20.
Bobbie Andrews.—Monday, Feb. 20.
Gertie Millar.—Tuesday, Feb. 21.
Graham Moffatt.—Tuesday, Feb. 21.

AS YOU LIKE IT.

At the Court.

"Justice"—which is where one expects to find it.

* * *

A contemporary suggests that Harry Lauder ought to be made a baronet. I agree. Then he would appear "twice knightly."

* * *

"What are you going to be in 'Sarah of Soho'?" an interviewer asks Gertrude Elliott. In clover, let us hope.

* * *

J. H. B.—Jubilee Hero Barnes.

* * *

Yes, Jack Barnes has been on the stage fifty years. Would jubileeve it?

* * *

Doctors tell us that in winter we should eat to avoid the 'flu; in summer they tell us we should fly to avoid the 'eat!

An Adelphi Thought.

* * *

Fame is being made as well as fortune. "The Golden Moth" is producing mo'than gold.

* * *

The only time you don't enjoy "The Fun of the Fayre" is when you draw up to the theatre and have to pay it.

* * *

If the stage is not all jam and honey, none can deny that it is theatricale.

Not a Dodger.

* * *

I note that Cochran promises us, in his next production, a "singing duck." Cochran's name being a hall-mark of quality, we need not fear that it will turn out a ducking singer.

* * *

"Theatrical wardrobe Summary," runs a headline. Clothes are apt to be scanty, but I should have thought this month they would have been wintery.

* * *

"Make a jest of trouble," advises a philosophic actor-manager.

A little jest, when times are bad,
Is apt the blow to soften,
But 'tis not easy to feel glad
When plays are off—on often!

* * *

Please Note.

Princess Mary's ban of Bird of Paradise is not directed against the Garrick.

* * *

"The brilliance of some stars takes 120,000 years to reach us," says Mr. H. H. Turner. If it takes all that time, the star may be accounted a failure.

* * *

"You can't get away from the stage," declares a commentator. You don't want to.

TOUCHSTONE.

RUSSELL THORNDIKE AND GEORGE BEALBY
in "The Regiment" at the Little Theatre.

WE HEAR—

That at least one of the rumours concerning the new Gaiety show has been without the slightest foundation.

* * *

That a certain father has paid his son £5,000 not to hold any communication with a certain musical comedy lady.

* * *

That the famous "Jupp," of the Gaiety, was recently honoured by a visit from Edna May, Letty Lind, and Marie Studholme—all three together.

* * *

That a Press photographer happened to pass by just five minutes too late.

* * *

That what the said famous hall-keeper doesn't know about football isn't worth knowing.

* * *

That a West End "show" played to less than a "fiver" one evening last week.

* * *

That Renée Kelly is still looking for *the* play.

* * *

That a sensational engagement will be made shortly at the London Hippodrome in connection with the present pantomime. And—

* * *

That it will create great surprise and intense delight to everybody.

* * *

That a certain actress who is making a study of Browning, doesn't approve of the order of the bath.

* * *

That "Dinky" was very annoyed when the wrong gentleman answered the 'phone.

* * *

That the "successful dramatists of 1922" list is very likely to include Lechmere Worrall.

* * *

That Henderson Bland is the Play Actors' next author.

* * *

That the Theatrical Ladies' Guild has a wonderful rug for sale—in aid of its worthy funds.

* * *

That a well-known Press agent dines nightly at Lockhart's with a famous composer.

THE VARIETY WORLD.

The Hippodrome's Next — Return of Sir Harry Lauder — Vaudeville Golfing Enthusiasts—Wedding Bells.

"Round in 50."

"The Era" learns that the title of the new Hippodrome revue, written by Julian Wylie and Sax Rohmer, will be "Round in 50." This title will be a puzzle to golfers. The revue will be produced after the run of "Jack and the Beanstalk," about Easter.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that nine death levies are now due upon the 1922 books. Red stamps seven.

Sir Harry Lauder's Return.

Sir Harry Lauder will, we hear, make his welcome return to London at the Princes Theatre on Easter Monday for a season.

Off to Australia.

Mr. Sam Barton, the popular cyclist-comedian, is off to Australia on Saturday. He opens in Sydney as soon as he arrives, about the first week in April, and remains for twenty weeks.

A Golf Enthusiast.

The favourite outdoor sport of Jack Gallagher, who was at the Tivoli, Hull, last week, is golf, and in spite of snow he had a round on the Hull links with his old friend, Fred Walmsley, a leading comedian in the Grand Theatre pantomime. His visit to Hull has been of especial interest because he was born in the city.

Eleventh Hole in One.

While playing on the Landsdown Links, Bath, recently, John Lester made the 11th hole, 156 yards, in one! He was playing a threesome with his son Burton and Mr. V. Read, the latter a club member and an official of the Bath Corporation.

For the Old Pros.' Paradise.

Mr. C. W. Hutchison, manager of the Empire, Cardiff, writes to the secretary of the V.A.B.F.:—"The principals of the Wylie-Tate pantomime, 'Cinderella,' and myself, organised a private party on Thursday, Feb. 2. The only people present were members of the company, one or two of the staff, and a few friends. During the evening one or two articles were put up for auction, and after defraying all the expenses, we have left the sum of £31 10s. 8d., which amount it was unanimously decided should be given to 'Brinsworth.' I have accordingly enclosed cheque to that amount." The Committee desire to express sincere thanks to Mr. Hutchison and to all the members of the company for their kind and welcome thought of the Old Pros.' Paradise.

V.A.B.F. Annual Dinner.

The fourth annual dinner of the V.A.B.F. takes place at the Hotel Cecil on Sunday, March 5, when the Duke of Atholl will preside, supported by General the Earl of Cavan, Air-Vice-Marshal, Sir John Salmond, R. H. Gillespie, Esq., &c. The late Jas. W. Tate (who would have completed his second year as president of the fund in March) was up to the time of his illness devoting his energies in order that the coming dinner should establish a record, so that the old folks at Brinsworth, whom he loved so well, might continue to be provided with all the necessary comforts in their declining years. "Jimmy" Tate's untimely death leaves a vacant chair which it will be difficult to fill, but the many who held him in such high esteem could pay no greater tribute to his memory than by supporting the charity which was so dear to him, and for which he did so much. All particulars and tickets can be obtained from Harry Marlow, 18, Charing Cross-road, W.C.2.

Palladium Panto.'s Last Nights.

The management of the Palladium announce that their successful pantomime, "Aladdin," which has broken all records, must definitely finish on Saturday evening, owing to the previous arrangements made regarding their next production.

"Rockets."

"Rockets," Mr. Harry Day's new revue, is to be produced at the Palladium on Monday week, with Chas. Austin and Lorna and Toots Pounds in the cast.

Leicester Invalids.

We are very pleased to hear that Mr. Will L. Clement, acting manager at the Royal, Leicester, has recovered from his recent illness, and has returned to duties. Also that Mr. Trueman Towers, of the Leicester Palace, is now recuperating in the south, where he will remain for some weeks.

Wedding Bells.

Miss Minnie Lawrence (eldest daughter of Mr. Joseph Lawrence, the business manager at the Pavilion Theatre, Leicester) was married on Wednesday last at St. Matthew's Church, Leicester, to Mr. Cyril Butler.

The bride, who was given away by her father, looked charming in a dress of Kabe crêpe, with an overdress of silk lace, and girdle of white roses. She carried a bouquet of white lilac, white carnations, and white heather. The bridesmaids were Miss Florrie Lawrence and Miss Lily Edwards, and Mr. Gerald Bonner was best man. Miss Lawrence has been secretary at the Leicester Pavilion for many years.

Amongst the many beautiful presents was a solid silver dessert dish from the directors of the Macnaghten Vaudeville Circuit, Ltd., a diamond ring and cheque from the bride's father, Mr. Joseph Lawrence, and a fourteen-day fumed-oak Westminster-chimed clock from the staff at the Pavilion Theatre.

Wylie-Tate Productions.

Mr. Julian Wylie, the producer of the "Wylie-Tate" revues, pantomimes, etc., wishes to state, in reply to many inquiries, that the businesses run for so many years by himself and the late James W. Tate will be carried on as usual. All contracts with Moss' Empires, Ltd., and other theatre owners and with artists will be fulfilled. Such contracts include many for pantomime, revue, and other productions, and practically fill up this producer's entire programme for the next three years.

Mr. Julian Wylie will continue the whole of the organisation as it exists at present, and arrangements are now in hand to obtain the best possible musicians to compose the music of future productions. Such a vast amount of manuscript music has, however, been left by the late Mr. Tate that the public will be able to enjoy his work in future productions for a long time to come, and they will therefore still be "Wylie-Tate" productions in the true sense of the term. Mr. Wylie will continue to use the title "Wylie-Tate Production" in all his forthcoming ventures.

Roxy Likes Us.

It is evident that Roxy La Rocca, "the wizard of the harp," has made up his mind to stay over here indefinitely, as we hear that he has recently taken a charming flat in St. John's Wood.

Fred Sylvester for the Oxford.

Fred Sylvester is, we hear, to appear in the new production, "Mayfair to Montmartre," at the Oxford. Fred, who concludes his pantomime engagement at the Lyceum this week, will be seen in specially designed costumes in the new show.

Ernie Mayne at Chelsea.

It must be a little more than ten years ago since Ernie Mayne appeared at the Chelsea Palace, and when he was at this hall last week, he recalled to us a nasty accident he experienced in the "brougham" days, when he and his wife were thrown out one night on Battersea Bridge. This week Ernie is using the "Buick-Brougham" for his journeys between Finsbury Park and Stratford, where he is introducing a topical number, "Let Us Have a Brighter London" (Wallace and Walsh), to be published by Silberman.

Dorothy Ward's Achievement.

Miss Dorothy Ward, who only recently completed her engagement as the principal boy in pantomime at the Alhambra, Glasgow, is now in the Hippodrome pantomime, having taken the place of Miss Clarice

[Photo., Fielding, Leeds.
MISS DOROTHY WARD.

Mayne, who has relinquished her part, owing to the death of her husband, Mr. James W. Tate. Miss Ward appeared for the first time as Jack on Monday with great success. She had only four days in which to study over 60 pages (24,000 words) of dialogue, and six songs and as many dances, and she told a representative of "The Era," that she would never have been able to appear had she not spent sleepless nights in bed rehearsing her part.

Sammy Shields.

Holborn audiences were glad to see Sammy Shields again—after his long absence from town—last week. Sammy should have opened the previous week at Hammersmith, but he was compelled to rest, as he was suffering from bronchitis.

Music Hall Ladies' Guild.

For the Music Hall Ladies' Guild's annual matinée, which takes place at the New Oxford Theatre, by the kindness of Charles B. Cochran, Esq., on March 30, such well-known artists as Harry Green, from the Lyric Theatre, Alfred Lester, from the London Pavilion, Margaret Cooper, The Fayre Four, Stanley Logan and company, M. Gintaro, and George Mozart have already consented to appear.

The committee of the Guild gratefully acknowledge the following:—A donation of £50 from Sir Walter de Frece; £5 collected by Dr. Walford Bodie at Glasgow (10s. of it being subscribed by himself); and £1 5s. collected by Miss Violet Levey.

The Terriers.

At the meeting on Sunday last Captain de Villiers officiated as W.T., Braddy Shaw as V.T., Walter Norman G.C., Dick Sutherd W.I., George Deldee W.D., Neville Delmar Y.B., Charles Grantley Organist, and Arthur Were Secretary.

A hearty welcome was extended to W. G. Watts, Neville Delmar, George Deldee, Fred Fields, and Charles Grantley upon their re-appearance in the Kennel.

Mr. Harry Claff was initiated into the Mysteries of the Order by A. C. Astor, P.W.T., Walter Norman, G.T., acting as Sponsor.

The following application for membership has been received:—First Notice: Eddie Le Rone.

The annual general meeting will be held on Sunday next, at the White Bear, at 7 p.m. sharp.

M.H.A.R.A.

The 1,230th meeting of the Executive Committee of the Music Hall Artistes' Railway Association was held on Thursday, when the following members were present: Messrs. Harry Claff (who was voted to the chair), J. W. Cragg (hon. trustee), Joe Adkin, Fred Woellhaf, Albert Voyce (V.P.), Chas. Kasrac, Alf Herald, Monte Bayley (hon. treasurer), Chas. Coborn (V.P.), Fred Herbert (V.P.), W. B. Raby, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. It was decided to appoint Mr. J. W. Nicholls, of the Imperial Hotel, Edinburgh, as agent in that town, in place of Mr. Orr, and to write and thank Mr. Orr for his past services. It was decided to renew the lease of the Glasgow offices. Mr. McCarthy presented the accounts for the past week, which were accepted and cheques drawn.

Members of the M.H.A.R.A. in Edinburgh are requested to note that the agency there has been transferred to Mr. J. W. Nicholls, Imperial Hotel, Leith Walk, to whom they must apply for reduced fares.

Prince Charming Engaged.

Congratulations to Rene Ralph, who is playing Prince Charming in "Cinderella" at the Royal, Hanley, on her engagement to Captain F. Bradley Alison, of Sheffield.

For South Africa.

The following artists sailed from Southampton on Friday last, the 10th inst., per R.M.S. Briton, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Duncan and Godfrey, Prince Tokio.

Gene Gerrard.

Gene Gerrard, who recently concluded a West End season at the Philharmonic with the Minstrels of 1922, resumed his single act last week at the Chiswick Empire, where he was topping an excellent programme. Next month Gene hopes to introduce an entirely new act upon his return from a brief provincial tour. By the way, Gene was unable to accept the offer to tour with the Minstrels.

Manager's Tragic Death.

Mr. Frank Calvert, manager of the King's Norton Palace of Varieties, while inspecting the overhead ventilation at that house on Saturday, made a false step, and fell through the ceiling to the floor while a film programme was in progress. He was removed to the Queen's Hospital, Birmingham, where he died on Sunday, having sustained a fracture of the base of the skull.

Mr. Calvert, who was 47 years of age, was formerly proprietor, and more recently, manager of the Picturedrome at King's Norton. He rendered fine service in connection with the Midland Cinema Trades' Benevolent Fund, and was otherwise zealous in good works.

The Late J. W. Tate.

The Variety Artists' Benevolent Fund and Institution, of which the late J. W. Tate was President, was represented at his funeral by Mr. Harry Claff (Vice-Chairman of the Committee), Rev. F. M. Tapply (Hon. Chaplain of the Benevolent Institution), Mr. Harry Marlow (Organiser), and Mr. C. Douglas Stuart (Secretary). The old artists residing at "Brinsworth" made a collection among themselves and sent a floral wreath, while the Committee forwarded a pillow of white and violet flowers.

David James.

We were pleased to see David James, the genial manager, back at his post when we looked in at the Wood Green Empire last week, after his absence owing to the 'flu.

Lily Long.

At the Empire, Newcastle, this week, Lily Long hopes to introduce a new "cowgirl" number specially written for her by Graham John. Last week Lily was doing particularly well at the Hippodrome, Brighton; and, after playing Manchester and Glasgow, returns to town for a season.

Rich and Galvin.

That popular team, Rich and Galvin, have been engaged by Mr. Chas. Gulliver for the new revue at the Palladium, which is due next Monday week. The boys will conclude their own act for the present at the New Cross Empire next week.

Bert Lee.

This week, at the Victoria Palace, Bert Lee hopes to introduce a number new to the halls, by Weston and Lee. It is called "The World's All Right; It's the People Living in It."

George Carney.

This week at the Hippodrome, Bristol, George Carney resumes on the halls with his popular scenas, following his recent appearance in the West End, and next week will be seen in town on the Stoll tour.

Congratulations.

We hear that Billy 'Cross, of La Veen and Cross, was married last Saturday to Miss Renee Vincent, of The Three Vincents. The happy couple are spending the honeymoon at Brighton.

Queen's, Poplar.

Mr. Morris Abrahams tells us that the Queen's, Poplar, is now closed, and reopens on Feb. 20, after extensive alterations have been carried out to comply with the demands of the L.C.C., also re-seating, decorating, carpeting, etc.

Mr. Tom Jones.

Mr. Tom Jones, the well-known Welsh comedian, is about to undergo a minor nasal operation, and is therefore resting for a week or so. We wish him a quick recovery, or, as they say in his own tongue, "Luck da!"

Getting Ready.

The Vaudeville Golfing Society is preparing for some big spring events, and many a member is to be seen ardently "swotting up" his game at Raynes Park or Sudbury.

Stalwart Brothers.

The O'Gorman Brothers are two of the best golfers in the music hall world. Their latest achievement is to beat Mr. George Swift (of The Four Swifts), who is himself no mean exponent of the Royal and Ancient Game.

Fred Karno's "1922."

Last week at the Empire, Stratford, Fred Karno's latest success, "1922," completed its London season for the present, after breaking records for business at both New Cross and Finsbury Park. The show now runs perfectly, and audiences have shown their approval in a very hearty fashion. Fred Kitchen is in tip-top form, and creates much merriment throughout. Marie Blanche is a big favourite, singing and acting in charming fashion, and her comedy skits are perfect. Alec Regan bears his share of the work, and comes through with flying colours, his singing and acting both in the straight and comedy scenes being finely done, and he proves himself a very versatile artist. Elsie Carlisle has not a great deal to do except look pretty and sing a few songs in tab. scenes, scoring a big hit with "You Oughtn't To Do It." The clever character-sketches by Gladys Horridge are worthy of special mention, being really excellent studies, and well in the picture. The remaining members of the company, supported by a very efficient chorus, all do their share towards making the show a great success.

From Across the Water.

From across the Atlantic comes the news of Mr. Jimmy Cavanagh's safe arrival in America. He has taken an hotel in Jersey City, so professional visitors to New York will know where to go.

From across the Irish Sea comes also tidings of Mr. Dad Frazer. Dad is just leaving the West of Ireland for a tour of Scotland, ere settling down in Belgium.

For the New Revue.

Messrs. J. and H. Ellis, the Strand tailors, who performed the quick-tailoring feat at the Christmas "Splinters" production, will have another chance of distinguishing themselves shortly. We understand that to them has been entrusted the task of providing the uniforms and male attire for the super-revue which is to follow the pantomime at the Palladium.

Nat Gould and Val Gordon.

Nat Gould and Miss Val Gordon will produce a new comedy and vocal act at the Kennington Theatre on Feb. 27, written by Mr. Percival West. This talented couple have had a long and varied career, the former with Mr. Albert de Courville, Mr. Fred Karno and Messrs. Walls and Henson's, &c., and the latter with Mr. Seymour Hicks, Mr. Jack Waller, &c., as leading lady.

New Humorous Sea Song.

J. H. Scotland will shortly produce a new song, entitled "There's Another Little Wife There Waiting." It is by Edgar Bateman and Henry E. Pether.

Wally Dewar.

Wally Dewar, the Messenger Boy, who is this week at the Bedford, Camden Town, is featuring his latest success, entitled "The Sinema Serial." He proposes working it next week at the Hippo., Rotherhithe.

Marjorie Fulton.

At the Empire, Hackney, Miss Marjorie Fulton is singing a new number by R. Harris Weston and Bert Lee entitled "Sunshine Bay," and, judging by the reception, it is going to be a very big number for her. Marjorie is also doing very well with "Melon Time" and "Peggy O'Neil." Next week she is at Shepherd's Bush, and the following week at Victoria Palace.

Southwood and Lady.

Southwood and his Pink Lady are at the Metropolitan this week, where they conclude their English engagements for the present, as they sail for South Africa on Friday week per the s.s. Saxon.

A Clever Deputy.

Mr. Chas. Austin, owing to sudden indisposition, was unable to appear at the Palladium on Monday night, and Mr. Chas. Jones ably deputised for him. In "One Step," and "Signorita" duet with Mr. Will Evans, Mr. Jones did excellently, and his comedy work throughout won golden opinions. Mr. Jones has had considerable experience with some of the old repertory companies, and has but recently completed over four years with "The Circus Queen."

Miss Alice Melville.

Miss Alice Melville is scoring a big success with "Your Gentle Hands Were Made to Guide Me" at the Palace, Camberwell, this week, also at the Hippodrome, Lewisham. Her rendering of this charming number invariably gains for her much applause. It is issued by the Lawrence Wright Music Co.

Nathano Bros.

When playing at Bargoed some time ago, the Nathano Bros. had offers from seven different countries for their original act, and we now hear they are to appear in a big Amsterdam production, in which they will be featured in a wonderful skating scene.

Radford and Valentine.

At Holborn last week Harry Radford and Eva Valentine commenced a three months' season on the L.T.V. circuit, after which they proceed to Paris, Marseilles and Bruxelles for the summer season, returning here in time for London pantomime.

The Martinis.

At the Grand, Birmingham, this week, the Martinis are paying their fourth visit to this house within eight months—proof of their popularity in this town. The continued success of this act is no doubt due to their fact that new features are frequently introduced, and when they open in town shortly for two months, a new sensational dance will be introduced.

Pimple's Novel Sketch.

At Finsbury Park last week Pimple gave the patrons a complete change to the usual sketch they expected from him, and his latest, "The Hidden Terror," in which he plays the hero—appearing as a naval lieutenant—is certainly a novel departure from the usual sketch. This week Pimple is appearing at New Cross, and we hear that the sketch has proved an unqualified success.

Parish and Peru.

That versatile pair, Frank Parish and Steven Peru, will make their reappearance in the West End next week at the London Coliseum. Since their eight weeks' engagement in "Fun of the Fayre" at the London Pavilion, Frank and Steven have played for one month at the Alhambra, Paris, and are this week concluding a brief provincial tour at the Alhambra, Glasgow.

Chiswick Empire.

A very attractive programme is being given to the patrons at Chiswick this week, and the star attraction is G. H. Elliott, the famous coon, who was in his best form on Monday evening. Another highly successful entertainer was Clarkson Rose, whose originality has brought him quickly to the fore since he produced his single act a few months ago, and on Monday evening the patrons would not let him retire even after three numbers. Cole and Robbins, described as the "ebony entertainers," are to be commended for a most amusing comedy trifle. Olive Fox contributes some clever comedy studies, and is seen at her best in the second number. Those charming musical comedy entertainers, Hope Charteris and Eve Dickson, in their new offering, are handsomely rewarded for their clever contributions, and fully deserved the hearty applause which followed. Emilie Hayes delights all with her charming voice.

June Mills.

Fresh from her pantomime success at the Theatre Royal, Edinburgh, June Mills opens in town next week with her partner, Wm. Innes, at the Holborn Empire.

Dan Bros. and Sherry.

After six months' absence from town, that entertaining trio, Dan Bros. and Sherry, opened on Monday at the South London, and with the exception of the week after next, will be playing in town till April. All the vocal numbers in this versatile act are from the pen of Dan C. Sherry.

Coming to Finsbury Park.

At Finsbury Park an announcement is displayed in front of the house giving the list of forthcoming attractions. Many of the big revues and productions are due here shortly, in addition to one or two new shows, such as "King Soloman, Junr.," with Fred Duprez; and Charles Withers, in a comedy sketch. Fred Karno's latest production, "1922," with Fred Kitchen and Marie Blanche, is due to return in a few months, following their big success here recently. Other attractions include Daisy Dormer in "The Scrap Book," "Bran Pie" (new edition), "Rockets," "League of Notions," and "Follies of 1922."

Malvina.

Last week, at the Coliseum, that brilliant young violinist, Malvina, proved even more successful than on her previous appearance last November. Russian by birth, Miss Malvina has studied under English masters, since she arrived in this country twelve years ago, at the Guildhall School of Music. Mr. Landon Ronald took a personal interest in her work, and arranged for her

[Photo, Dobson Studios, Liverpool.
MALVINA.

master to give lessons at home. Miss Malvina made her début on the stage seven years ago, and the violin she possesses was presented to her by the late Baron Leopold Rothschild.

J. W. Tate's Encouragement.

The passing of Jimmy Tate recalls to Douglas Vine and Alan Russell a few words of encouragement that he gave them when they made their first London appearance at the Wood Green Empire a year or so ago, when he was playing at this hall with Miss Clarice Mayne. Each night Jimmy watched these boys during their performance, but did not exchange a word until the Saturday, when he remarked, "You boys will do well." Ralph Stanley and Leslie Alleyn have just supplied these artists with a capital number, "One, Two, Three, Four, Five o'Clock in the Morning," with sole singing rights for six months, and which is to be published by B. Feldman and Co.

Dale and Williams.

Playing around the Syndicate tour just now, Dale and Williams are doing very well with their original entertainment, and we hear that bookings for the tours and independent halls have reached them during the past three months.

Frank Whitman Down Under.

Yesterday, the 14th inst., Frank Whitman, the dance mad fiddler, sailed from South Africa to Australia by the s.s. Ceramic, to continue his tour round the world, and will return to this country via America about the end of the year. Frank has had a most successful season in Africa, and has played at theatres outside the usual tour, including Lourenco Marques, Portuguese East Africa.

Thanks for Congratulations.

Mr. and Mrs. B. Montague wish, through our columns to thank numerous friends and well-wishers for kind inquiries and congratulatory messages on the arrival of a daughter. Mr. Montague states that both mother and child are doing fine.

Willie Rolls in America.

Willie Rolls, the roller-skating wizard, writes from Toledo, Ohio, that he is having a very successful time in America. He says at the time of writing they were in the thick of a heavy snowstorm, and it was terribly cold; that the weather remains like that until April, and in one way he will be very pleased to get back, as the country is still very "dry," and the Americans have not learnt the art of tea-making. Willie says he has not seen very much of the scenery, as he plays on Sundays as well, and has to travel all night, so the trip from London to Glasgow will have no terrors for him in future. In fact, it will be a case of "just hopping on the train and hopping off again!" In May he returns to England to resume his tour of the Moss' Empires, Controlling, Macnaghten, and Victoria Palace, &c., and he is also booked for early return dates for the Alhambra, Paris, and Monte Carlo.

THE CO-OPTIMISTS,

Laddie Cliff's Return.

Mr. Laddie Cliff's return to the bosom of the Co-optimistic family at the Palace was greeted with prolonged applause on Monday night. He seemed as happy as a sand boy to be "home" again. The old favourites, "Coal Black Mammy" and "The Old Nigger" were again supremely well rendered, and the cry for encore held up the programme for some time; and the Co-ops are inexorable about encores. The best feature of the evening was the restoration of "The Junior Turf" to the bill. This little coffee stall episode is one of the most truly humorous and really human things in London, and played again by Mr. Laddie Cliff and Mr. Gilbert Childs, it brought down the house.

The Co-optimists have caught the old Peilssier spirit. They are just a jolly band of entertainers out for fun and to give enjoyment. That is the impression one gets. Most of the old features are retained although one new song, which is really an old song brought up to date, was "tried out" on Monday, when the "Co-optimersters" gave a pathetic rendering of "He Sat Down Beside Her and Played Her Guitar." Mr. Dave Burnaby, Mr. Gilbert Childs, Miss Betty Chester, Miss Phyllis Monkman, not to mention such delightful songsters as Mr. Stanley Holloway, Mr. Melville Gideon and Miss Elsa Macfarlane all continue to give of their best, and contribute to the ever-increasing popularity of the Co-optimistical band at the Palace.

Presentation to Austin Melford.

A delightful and informal little ceremony took place at the Palace on Monday night after the show was over. The whole of the Co-Optimists and their friends met in the Circle bar to bid farewell to Austin Melford, who has been taking Laddie Cliff's place in the company during his engagement in Manchester.

Dave Burnaby, in a neat little speech, presented Austin with a silver salver engraved with the names of all the Co-Optimists. Austin, in his reply, said that he was glad to have so delightful a gift, especially as the names on it reassured him of the fact that all the Co-Optimists could write!

As we slipped away from the festive crowd about twelve-odd a.m. Laddie Cliff was telling the company about Manchester!

ON THE ROAD.

WHOM SHALL WE MEET ON THE WAY?

The following motorists will be on the road on Sunday:—

Robb Wilton, Cardiff to Kensington West.
Mart and Pep, Oldham to Halifax.
Leslie Strange, Smethwick to London.
Hilda Nelson, London to Southampton.
Billy Caryll and Hilda Mundy, Grimsby to Hull.
Noni and Horace, London to York.
Andrew C. Astor, Worthing to London.
Foster and Ninon, Bradford to Huddersfield.
Roxy La Rocca, Birmingham to London.
Fred Duprez, London to Nottingham.

The "Premier," Blackpool.

The "Premier" Garage, Blackpool, has been highly recommended by many of our motoring readers, among those who have garaged their cars here being Robb Wilton, Bruce Green, C. Aster, and Lawrence Wright. Open day and night, the "Premier" can accommodate 150 vehicles, and charge accumulators, have a competent repair organisation, carry large stocks of petrol, benzole, tyres, tubes, and nearly every accessory. They are official repairers to the A.A. and M.U., the R.A.C., the White Cross Insurance Association, the Yorkshire Insurance Association, and the Royal Exchange Insurance Co., &c.

FUNERAL OF JAMES W. TATE.

Evidence of the esteem in which the late Mr. James W. Tate was held by those with whom he was most closely associated was shown at the funeral, which took place at Fortune Green Cemetery, West Hampstead, on Wednesday afternoon, when there was a large and representative gathering, amongst those present being W. Gillespie, Frank Boor (manager of the Hippodrome), Arthur Low, Will Bennett, W. Ward, Major Maxwell-Stuart, Harry Crocker (of the Coliseum), J. Cheesman, Steve Merson (representing Billy Merson), Jack Harrison, Jerry Cripps, Harry Hickson, George M. Slater, Arthur Anderson, Arthur Valentine, Tom Pacey, Alfred Ellis and W. E. Garstin (secretary of the Eccentric Club); Julian Wylie, Ernest Edelsten, Clifford Harris, Bert Feldman, Stanley Rhein, Harry Claff, Harry Marlow, Gus Sohlke, E. H. Page, Sydney Hyman, Ernest C. Rolls, W. T. Hill, Harry Hickson. The service was conducted by the Rev. Father Kelly, who, in the course of a short address, said that everybody who had met Mr. Tate loved him, and felt he had found a friend.

At least a dozen taxis came covered in flowers, and wreaths were sent from nearly all the large theatrical production companies, in addition to many in the provinces. Among them was a wreath in the shape of a grand piano, composed of mimosa, carnations, daffodils, lilies of the valley, and violets, which was sent from the staff of the Palace Theatre, Manchester.

TO THE EDITOR OF "THE ERA."

Dear Sir,—To many of us who knew the late James W. Tate, even at a distance, it must be a keen pleasure to note the Press comments on his sterling qualities. "Jimmy" attained everything by sheer merit, and dogged struggles, in which he had the inherent gift of inspiring good-fellowship. Such a strong and genial personality will be sadly missed in our hurry-scurry industry, and the post vacated by him will be exceedingly difficult to fill. The Music Hall Benevolent Fund, too, has lost a doughty champion, more especially in the direction of the ambitious sinking fund. To all of us J. W. T. will be a pleasant memory of a man (one of Nature's gentlemen) who sincerely "did his bit." Requiescat in pace!—Yours faithfully,

W. SCOTT PHIPP.

The Actors' Club, 3, Wardour-st., W.1,
Feb. 13, 1922.

Maud Hughes.

Maud Hughes, the phenomenal soprano, is renewing past successes at many towns in the provinces, and this week at the Boro', North Shields, is paying her sixth return visit to this house.

THE LONDON MUSIC HALLS.

HOLBORN EMPIRE.

William Utteridge presents here this week a clever and charming new act, called "The Act Beautiful." "Lillie," a pure white Arabian mare, and three English setter dogs, assisted by a lady and gentleman, introduce several poses indicating a day at the hunt. The act had a great reception on Monday. The Luhanna Ladies open the bill with a neat trapeze act, and Gus Harris, who follows, gets plenty of applause for his rendering of "We Do See Life" and an opera burlesque. Denis O'Neil and Pat Thayer always score in their latest song successes, and they certainly do well here. Their act is always fresh and up-to-date, and there is abundant vivacity and charm about it. The Four Madcaps, vocalists and dancers, present several types of up-to-date dancing, and are well received. Liane d'Eve sang a new number here on Monday, "Would You Like to Lay Your Head Upon My Pillow?" The popular French artist in her new and original Parisian presentation had a good reception. Geo. Mozart's new types of every-day life are always topical. There is something in them ever to amuse, however many times one has seen the act. Jack Pleasants has never been seen or heard to better advantage than at Holborn this week. He has two great numbers: "Will She Love Me When I'm Old?" and "Everything in Lancashire," which Jack makes the most of. Will Collinson and Co. in new and original burlesques, "The Busker" and "A Member of Tatt's," bring the bill to a close.

METROPOLITAN.

Southwood and Pink Lady, a vaudeville act of distinction, quite lived up to their descriptive title. In modern songs, and songs of other days, they were equally excellent. Especially good was their skit on the "proposal" of to-day and yesterday.

Helena Millais contributed songs and fragments from life, her "cameo" of a servant out shopping being extremely clever. She concluded her turn with a stirring recitation, which was greatly appreciated. Alex Mee and Co., in a farce, entitled "At 10 o'clock To-morrow," kept the house in roars of laughter over a joke, played on a prospective bridegroom, who, on his wedding eve, returns home, for the last time, slightly inebriated, and finds a strange "lady" in his bedroom. Estelle Rose, in Italian and Hebrew studies, was, as usual, excellent, her song and stories being given with perfect artistry. Fred Hutchings, the Dame comedian, had two good numbers, the latter one being a clever medley of popular tunes strung together, but with words of his own composition. Reuben Castang and Charles Judge presented Tarzan's Playmates, which proved to be two tiny apes of the most amazing intelligence and agility. They could do almost anything from smoking a cigarette and playing cards, to riding a bicycle and playing a violin at the same time! The Five McLeods, the Versatile Scots, in their singing and dancing act, presented some novel features. Especially good was the dancing of a Scottish reel and sailor's hornpipe by one of the Scotch lassies of the troupe. The bill concluded with the Gerbola Trio, Italian comedy and acrobatic tumblers.

SHOREDITCH OLYMPIA.

Among the specially good turns this week are John Barton and Anne Ashley in a comedy sketch, full of clever topical allusions, by Norman Lee and Frank Lalor, "Back to Earth," in which the old archæologist thinks he has brought to life a 2,000-year-old princess to rejoin her prince, who is really a tramp, who has brought back the lost scarab. The legend is comically unfolded by John Barton, as the tramp, and Anne Ashley, as the princess. A remarkably refined and artistic turn is that of Mons. Mischa Michaeloff, the popular violoncellist, and Mlle. Anuta, the eminent soprano, present the Michaeloff Trio, assisted by the excellent harp accompanist, in a fine combination of musical and vocal artistry in the scena "The Palace of Petrograd." Mons. Mischa's fiddling is a genuine treat, and he makes his violin eloquently speak, and Mlle. Anuta's rendering of "Only To You" is dramatically delightful and beautifully sung. Mlle. Anuta also gives a very fine exposition of Elgar's song, "Land of Hope and Glary." "Pale Hands," etc., is exquisitely played as a harp and violin duet.

Ray Wallace, as an entertainer at the piano, scores considerably with different types of lively songs. "When My Bobbie is a Baronet," a French girl singing an English song, and Irish songs, and imitations of well-known music hall artists, all rendered with great talent, refinement and charm. Guilly and Jeanny, equilibrists, give a capital show of strength and agility. Sam Hilton, comedian, sings "The Roast Beef of Old England," and then tells some good yarns. Tambo and Tambo, the well-known tambourine experts, do some wonderful hand and foot balancing and spinning. Percy Honri and his concertina are extremely popular, and he scores with his new jazz, "Ain't We Got Fun," a new fox-trot, "Haunting," "I'd Love to Fall Asleep and Wake Up in My Mammy's Arms," a new song entitled "Baby," "Moonlight," "Bantry Bay," etc. Jack Pleasants, bashful and shy as ever, sings of his courtship of "Mary Jane" and "I Wonder Will She Love Me When I'm Old," and then he gives his old favourite, "Everything in Lancashire is Right Up to the Mark," with its quaint little dance.

SOUTH LONDON PALACE.

Mr. John Hay is presenting an exceptionally good company at this popular south-side house. Nina and Norah give a good lead with their club-swinging act, and are followed by Fresco, who pleases the audience by some skilful playing of various well-known ditties on a massive piano-accordion. Mr. J. Cummings presents The Five Jocks in a comedy vocal scena, entitled "A Night at Hame," which consists of a series of Scotch songs admirably rendered by five first-class singers. The undoubted hit was an harmonised setting of "Annie Laurie." The audience were loth to let them go. Zona and Milroy are a talented pair; they sing well, and the male partner is a neat dancer. The Medini Trio will take a lot of beating in their marvellous work as equilibrists on unsupported ladders. From the top of their tottering perches they perform some wonderful feats which earned for them rounds of applause thoroughly well deserved. That very popular and clever trio, Dan Bros. and Sherry, delight the audience with their musical melange of fingers, fiddle, and feet. Eileen and Marjory, described as Juvenile Marvels. Mr. Victor Kelly, a comedian with humorous songs, and the Bioscope completed a capital programme.

THE BEDFORD.

There is an excellent bill here this week. King and Benson are always an enjoyable turn, full of humour and good singers; their present act is as attractive as anything they have given us. Barney Murphy is a capital comedian with a couple of amusing songs, his policeman number being really first-class. The Haydens, a couple of charming young ladies, sing and dance delightfully, their step-dancing being quite a feature and greatly appreciated. It is a pleasure to renew acquaintance with Sanford and Lyons, who give a very diverting turn. The one partner, with his political speech, and the interruptions of the other, cause endless laughter, while their dancing puts a fine finish to their show.

A novel comedy sketch, "A Musician's Nightmare," is presented by Vale and Byron. The male partner starts to conduct the orchestra in his dream, only to find he has got the wrong music for the plays, which should be Shakespearean. He endeavours to fit the music for each play, which he does in an amusing manner, and incidentally plays many instruments. The lady appears in various rôles—Portia, Lady Macbeth, Mistress Page, and Rosalind, and gives a most skilful rendering of the characters, her Portia being especially good. She is undoubtedly an actress of decided merit. In the end the composer-conductor finds out it was but a dream, and all his worries vanish. It is a very notable little scena, and met with great success. Mme. Kenneth has some good songs and stories to offer. Elsie Clarke displays her fine contralto voice to advantage, and the delight of the audience is great. Marriott Edgar is presenting his very laughable burlesque, "Learning a Trade," which is a veritable scream. His antics with a motor-lorry are very comic, and Horace Percival gives him valuable assistance with the good work. Murphane, the xylophonist, and Wally Dewar, the entertainer at the piano, complete.

HACKNEY EMPIRE.

The usual bright and varied entertainment is provided here. Always enjoyable is the lively, exhilarating song scena presented by Ben Osborne and Nellie Perryer in "Seeing the Show," in which they ring the changes on types of audiences as viewed by the looker-on. Ben sings a good song, too, as "one of the boys," and the scene at the cinema is pleasantly varied, and brings the act to a spirited conclusion. Ching Wu, the Chinese illusionist, has an arresting personality, and a certain barbaric splendour and Orientalism in his dealing in "magic and spells." He springs surprises of a startling nature on us at every step, and the way in which men and women appear and vanish is wonderful. The silkworms and Beauty and the Beast are notable among his many triumphs of magic. Marjorie Fulton is a pretty, alert comedienne and dancer, who is well served in her songs, "Dixieland," sung with great vivacity, and "Sunshine Bay," with its lilting melody, which were very cordially received. Changing her attire, she then sings "Peggy O'Neil," which is also a great success. Benedetti Brothers are clever Italian acrobatic knockabout comedy violinists, who dispense mirth and music with equal facility. The grotesque appearance of one of the pair adds largely to the amusement. The Fayre Four Sisters, in their musical pot-pourri, prove the possessors of excellent voices, also their mastery of the technique of piano, concertina playing, and their repertoire of popular airs is both extensive and well chosen. Madie Scott's methods need no advertisement, and her archness and suppressed gaiety in rendition of "It's Nice to be Boy," "Such a Lot of Things," and other favourites with all her wonted vivacity and charm. The Milton Brothers are capital comedians as well as fine skaters, and how one of them contrives to tumble in the way he does without killing or at least seriously injuring himself is a marvel.

HAMMERSMITH PALACE.

Mr. James Molloy is presenting a popular bill here this week. The Zanfrellas have a clever speciality act, and do some neat acts of balancing. Kitty Dale has a fine voice, and scores in "To-morrow's Land." Arthur Brough and his figure, "Tim," the Railway Porter, does well with some smart patter, and concludes with his song, "Waterloo." Barker and Tarling were unable to appear, but an excellent deputy was provided in Elsie Gregory, who played in artistic style a pianoforte solo and a violin selection. She concluded her act with the song "Welcome Back Home," and had a good reception. Thornley Dodge has a novel turn, in which he introduces sketches in chalk on the black board, droll stories, skits, and songs. Antonet and Beby are first-class musical clowns, and introduce a mock boxing match in the Ring; they also do good work on the violin, etc. Manny and Roberts as the Messenger Boys from Broadway, are excellent in "It's You, Dear," and contribute some capital dancing, and dry humour. James Stewart, who claims to be "The Original Tramp," has a good fund of yarns in addition to his pianoforte selections. The programme concluded with Harry Radford and Eva Valentine, who are excellent "Fun Furnishers." Miss Valentine makes good in her song and dance. During the evening the orchestra, under the direction of Mr. Henry W. May, play a selection of popular music.

WILLESDEN HIPPODROME.

To those who appreciate a good variety programme that submitted at the Willesden Hippodrome this week surely commends itself. Daisy Taylor, the popular Scottish comedienne, has a couple of very tuneful Scotch ditties, including her favourite, "Sandy Boy," which met with a great reception, and in response to a well-deserved recall on Monday she contributed a "Tennessee" number in a charming manner. The Pall Malls, in their artistic absurdities, evoked much merriement, finishing up with a cleverly executed dance. Jack Lane, the Yorkshire Rustic at the piano, proved a great favourite, his patter about the newly-erected houses being highly amusing, while his vocal efforts were well in keeping with his style of entertainment. Queenie Leighton, an old favourite, has a brace of good songs in "The Little Birds Were Singing in the Trees," and "Never Lend and Never Borrow," the latter proving a decided hit. Musical Lento has a very attractive musical act, and Ben Albert, with his quaint songs, upholds his reputation as "The dry old stick." The Saldos, a couple of comedy acrobats, help to keep the audience in constant attention, and the Yiddish Players present a cleverly-written one-act play, entitled "Matter of Money."

LONDON PAVILION'S SUCCESSFUL YEAR.

Mr. H. H. Wells, presiding at the annual meeting of the London Pavilion, on Monday afternoon, said that considering the general slump in the entertainment world, they were particularly fortunate in being able to recommend a dividend on the ordinary shares equal to 6 per cent. for the year, and, in addition, a bonus of one shilling per share, free of income tax.

Mr. Walter Payne (managing director) said in the past year they had survived one of the most difficult times in the history of the theatre, and this notwithstanding the fact that, as a West End theatre, some 15 per cent. of their gross receipts was taken by the Government, who, as a sleeping partner, got a guaranteed return irrespective of whether the business showed a profit or a loss.

A great deal of public irritation, he said, had fallen unjustly upon managers, who were supposed to have unreasonably increased their prices of admission, whereas this was due to the Entertainments Tax.

It was not sufficiently realised that the price of theatre seats had risen less than almost any other commodity or service. The tax reduced the number of theatre patrons, and had most injurious effects, and particularly upon a West End manager, whose expenses of running and production, even on a most economical basis of rent and salaries, were from 75 per cent. to 100 per cent. what they were before the war. The business of producing in the West End was a very hazardous one, and managers, artists and others who lived by the industry resented being handicapped with a tax imposed as a war measure, which no other industry, whether it were dubbed a luxury one or not, had to suffer. The more the professional manager's stability was threatened, the more likely was the theatre to fall into the hands of the wealthy amateur or the spasmodic speculator, whose activities, in the long run, were detrimental to the industry.

THE HIPPODROME.

Miss Dorothy Ward's Appearance.

Miss Clarice Mayne has, owing to her recent great bereavement, left the cast of "Jack and the Beanstalk," and the gap was not an easy one to fill. However, the management has been fortunate to secure the services of Miss Dorothy Ward as principal boy, and this delightful and vivacious actress will play "Jack" until the end of the run of the pantomime, which, judging by the continued success of the show, will not be for some time to come.

Miss Ward finished her own pantomime engagement only a week ago, and has had only four days' rehearsal at the Hippodrome. Her facility must be amazing, for she played the part as if she had been doing so for months. In many ways Miss Ward is an ideal principal boy. Her good looks and fine figure would alone captivate any audience; but, in addition, she is a most engaging artist and a very good actress. Added to this a magnificent voice and a lightsome pair of feet—what more does one want in pantomime, or elsewhere, for that matter? Anyhow, the audience seemed exceedingly well satisfied on Monday afternoon, and rounds of applause followed all her appearances.

One's first impressions of "Jack and the Beanstalk" were more than confirmed by a second visit. It is one of the most delightful pantomimes London has had for many a day. There is an abundance of good, healthy fun, plenty of light and colour, and a ringing tunefulness in the music. Mr. George Robey is, of course, a host in himself, and his dame is a great creation. Mr. Jay Laurier also has ample opportunities to show his worth as a comedian, and he keeps the house in the merriest of moods throughout the show. He is particularly good in the scenes with little Kiddie Kennedy, that diminutive comedienne, who is one of the most finished and self-possessed actresses we have ever seen.

It is pleasant to renew acquaintance with Mr. Tom Wall's "King Gerald XVX," and Miss Madge Saunders' dainty work as the Princess, and The Ponders' wonderful "cow" is still one of the successes of a most successful pantomime.

BRENT BRIDGE HOTEL, HENDON.

Opened as recently as June last, this easily accessible hotel and restaurant has already become a favourite resort, and with its excellent catering for visitors is sure to attract still more extensive patronage as time goes on. The accommodation for parties, large or small, is ample. The hotel is also charmingly situated, with pretty woodland scenery, lakes, waterfalls, fine lawns, and shady walks. There are special concerts on Saturday evenings and dancing every day except Sunday.

Harry Taft's New Sketch.

Harry Taft, who is meeting with great success on tour, has in preparation for early production a new sketch, entitled "For Him."

VARIETY ARTISTES' FEDERATION.

MEETING OF SCOTTISH BRANCH.

Mr. George Westland (the Scottish Organiser) presided over a well-attended meeting of the Scottish Branch of the V.A.F. held in the Central Halls, Bath-street, Glasgow, on Sunday evening. The principal business before the meeting was consideration of the report by Mr. Westland regarding a conference of Scottish managers which he had recently attended, and at which fourteen managers interested principally in halls carrying on pictures and variety programmes had been present.

At that conference (reported Mr. Westland) the managers brought forward the suggestion that the object was to devise a scheme which might alleviate the distress in the industry both from the point of view of the managers and the artists, and the managers thought that the V.A.F. should submit some scheme. He (Mr. Westland) differed from that attitude, and he stated that he could in no way help the managers with any scheme unless on a salary basis. The managers suggested that scheme of payment by percentage should be adopted, but he (the speaker) pointed out to them that the V.A.F. could be no party to any such scheme which tended towards the lessening of managerial expenses at the expense of the artists. That was really the whole sum and substance of the conference, and in his opinion the managers were not so much concerned in providing work for members of the V.A.F. as watching their own profits and their own expenses. If the managers could not make a success of their halls, that was their own look-out, and he (Mr. Westland) had submitted the argument that it was not fair to blame the artists because a hall was on a non-paying basis. It was the agent who was to blame in not getting the right type of turns.

Variety Turns and Pictures.

Continuing, Mr. Westland said that if the right type of turns were booked, that would make all the difference, but artists could not be expected to be paid on a percentage basis and not on a salary basis simply because of managerial incompetency. He had asked the managers what would happen if they went to the film people and wanted to work their pictures on a percentage basis. The contracts for pictures were on a cast-iron basis, and the film people were going to hold the managers to these contracts. If the film people would not work on a percentage basis, why should artists be expected to do so? It was also pointed out by him (Mr. Westland) that if the scheme could not be devised to meet the present situation, the variety turns would have to be dropped out of the bill, but his reply was that halls which had tried to do without turns before, found that they had to revert to them. He did not know of a single manager in Scotland who was merely running turns from a sentimental point of view. He was running such turns because he knew that patrons wanted them and because he could not run his show on pictures alone. In conclusion, Mr. Westland added that he had reported the holding of this conference to the V.A.F. Executive Committee, who unanimously upheld the contention that artists must be paid on a salary, and not on a percentage basis. The managers had asked if Mr. Voyce or Mr. Bayly would come to Glasgow to meet them to discuss the question, but the Executive Committee could not see its way to allow either of these gentlemen to come north on any such errand.

Result of the Percentage Basis.

In the course of a subsequent discussion, Mr. Will Frohman said they were much indebted to Mr. Westland for taking such a stand at this conference, and there was no doubt that artists could not afford to accept sharing terms. They had cases of managers in certain small towns beginning to run no fewer than six acts when sharing terms were agreed upon, instead of the usual two turns at set salaries, and it was obvious what the result was for the artist concerned. The only unfair system for such halls of a smaller capacity with smaller takings was to pay salary for two good turns rather than to try to work six turns on a percentage basis. The latter system simply started a snowball to which there was no end, and it was up to all artists to refuse contracts on this basis. He hoped that they could leave it to the good sense of artists when offered any such contracts to say "No." It was the best policy to do, because otherwise the music hall industry in Scotland would go the same way as it had gone in South Wales. A few years ago a good artist could work a comfortable tour of thirty-two successive weeks in South Wales, but to-day he could only get somewhere about nine weeks—the direct result of the percentage basis creeping in.

In the course of some further discussion another speaker emphasised the point that during recent years, when business was extra good, the managers had not offered artists any more money because they had extra big houses, and it was only when business became dull that they were asked to help them out of the hole. It was unanimously agreed to vigorously oppose the further introduction of the percentage basis into the profession, and Mr. Westland was thanked for his efforts on behalf of the artists.

Sunday Concerts for Unemployed.

The question of Sunday concerts for the unemployed was dealt with, and the suggestion was put forward by Mr. Bendon (Power and Bendon) that the percentage of the drawings at such concerts should be handed over to the Scottish Musical Artists' Benevolent Fund. This view was supported by other speakers, and, in answer to some questions, Mr. Westland stated that no artist out of engagements need have any fear about their V.A.F. cards being kept up-to-date. They had only to apply to the V.A.F.B. to keep this matter in order. As far as the Scottish Branch was concerned, they had during the past year lost about half of their members—doubtless owing to the bad times through which they were passing—but it was hoped that the day was not far distant when these members would see their way to rejoin the ranks. It was only by combination that artists could stand together to get their just rights, and meantime any artist who was out of work and in bad circumstances should not fail to report the matter immediately. Continuing, Mr. Westland also stated that the Scottish Musical Artists' Benevolent Fund did a great deal of good work in helping the deserving cases which were nearest their own door, and if they knew of any cases where help was required he hoped that they would report the circumstances to him so that he might put the matter before the right quarter.

SONGS AND SINGERS.

B. Feldman and Co.

FOR NOTES on FELDMAN NUMBERS

See page 20.

Francis and Day's.

Jean Andrews, at Kilburn, is much applauded for her delightful singing of "Mello 'Cello," the new song hit; and among the vocalists of note featuring Neil Morét's delightful song are Estelle Mark (of the Femina Quartette), Ethel Hook, the Romanesca Quartette, May Robertson, Southgate and Herrick, the Paget Trio, Edyth Hyland, Rosie Reys, and Maude Hughes.

"Pucker Up and Whistle," with which Gertie Gitana is scoring at Ilford, is yet another item that is looming large on the variety horizon, its captivating strains never failing to elicit unbounded plaudits in the hands of such artists, among others, as Madge White, Rosie Wylie, May Irving, Smith and Johnson, the Dainty Dares, Renée Reel, Dora Dare, Billie Hill, Rita Egerton, Terry's Juveniles, and Ivy and Dorice Lee.

Lucille Benstead is adding "I Shall Remember Your Kisses" to her repertory, and the success of the number in the hands of so charming a singer is a foregone conclusion. The Royal Southern Singers, at the Palace, Salford, are scoring with it just now.

Herbert Lee is finding "The World's All Right—it's the People Living in It," by Weston and Lee, very much to the tastes of Victoria Palace audiences, the number suiting his clean-cut style to a nicety. Foster and Ninon are likewise making good with it at the Palace, Bradford, as, too, is Helena Millais at the Metropolitan, and it is also among the prominent items in "The Lads of the Village" at the Hippodrome, Aldershot.

Tom E. Pilgrass, who is receiving a welcome at Camberwell this current week, has a number that suits him in "Give Me Back My Childhood Days."

John P. Long, whose duet, "The New Moon and the Old," sung by Betty Barclay and George Glover, is capturing the fancy of Kilburn patrons this week, has in conjunction with Maurice Scott, fitted Gus Harris with an entirely new act, and one totally away from that artist's usual staple.

Dolce Cavillo, who returns to town directly, is likely to be heard in "Coal Black Mammy."

Beatrice Lillie, who is appearing in "Pot Luck," is delighting all and sundry by her delightful interpretation of "Chili Bean."

Daisy Dormer is in "The Scrap Book" at the Hippodrome, Sheffield, adding to the ranks of her admirers were that possible, by her dainty handling of the new number entitled "Weep No More."

Mabel Evelyn is at all engagements scoring with "Pucker Up and Whistle."

Alf Jenson, at the King's, Southsea, is singing with gratifying success J. P. Long's "Li'l' Old Grannie Mine."

Lawrence Wright Music Co.

"Tears of an Irish Mother" continues to go from success to success, and this week at the Empire, Nottingham, the Melody Makers make a great hit with it.

Jack and Tommie, who are playing the Empire, Newport, this week, also find "The Tears of an Irish Mother" a big winner. They also make a hit with "Give Me the Open Road."

At the Empire, Croydon, this week, Miss Ina Hill is delighting audiences with her beautiful rendering of "The Memory of a Song." Miss Dorothy Storm, at the Empire, Shoreditch, also makes good with "The Memory of a Song."

In the provinces, too, this number is a big favourite, and at the Hippodrome, Bristol, Miss Marie Lawton scores a big success with it.

"Haunting," the new fox-trot song, continues to be a big success in the capable hands of Mr. Percy Honri, and goes bigger than ever at the Olympia, Shoreditch.

"If You're Irish" is a big hit with Mr. Bert Lee at the Victoria Palace.

Miss Millie Maude has been scoring for some time with "K-k-k-kiss Me Again," the big light comedy chorus number. It is a big hit at the Electric Theatre, Norwich, this week.

Mr. Bond Rowell is scoring heavily with the big new American success, "Give Me a Million Beautiful Girls." He is at the Olympia, Cardiff, this week.

Mr. Hal Wright continues to do very big with "Take Back the Heart that you Gave Me," and is securing much applause for it at the Empire, Finsbury Park, this week.

Maraso and Socolba continue with "If You're Going Back to Dixie" and "Playthings," and find them big successes at the Palace, Carlisle, this week.

The Royal Bartle Quartette are doing big with "Silver Star," and create great enthusiasm at the Empire, Sheffield, this week.

At the Pavilion, Ayr, Haley's Revuette also find "Silver Star" a big winner, and gain much applause for their rendering of it.

Haig Bros. and Ryan, who are playing the Palace, Burnley, this week, are doing enormously with "Muldooney's Christening" and "K-k-k-kiss Me Again."

Miss Nona Dixie, who is playing the Summerhill Palace, Birmingham, is still scoring with "They Never Leave You Alone," a number which suits her admirably.

HERMAN DAREWSKI MUSIC PUBLISHING CO.

TO THE EDITOR OF "THE ERA."

Sir,—The position of the St. Swithin's Syndicate, Ltd., proprietors of the Herman Darewski Music Publishing Co., is in no way affected by the receiving order made against Mr. Herman Darewski personally.

Mr. Darewski ceased to be managing director of this company on Dec. 14, 1921, consequent upon financial arrangements, bringing in additional capital to the company, on that date. While the services of Mr. Darewski are retained by the company, its financial position, as I have stated, is affected in no way whatever.—Yours faithfully,

For and on behalf of
Herman Darewski Music Publishing Co.,
Proprietors: St. Swithins Syndicate, Ltd.,
H. KAY FOSTER,
Secretary.

Feb. 6, 1922.

"GO AS YOU PLEASE" AT CHELSEA PALACE.

A bright and attractive bill is this week being submitted at the "Chelsea," in Mr. Jack Cromo's musical extravaganza, "Go As You Please." Throughout the six scenes there is not a dull moment, and the capable company, headed by Mr. Como, dance, sing, and delight the house with plenty of capital comedy. In addition to the actor-manager, mention must be made of the bright impersonations and versatile work of Tom Drew, Tonsy Phillips, Dorothy Brett, Meg Hamilton, and Florence Chand. The music is a distinguishing feature of the production, and the full operatic chorus do ample justice to their many opportunities, while the orchestra must not be overlooked.

FLEETWAY PRESS ANNUAL DINNER AND CONCERT.

By the courtesy of the directors of Fleetway Press (printers of "The Era"), the second annual dinner and concert to the employees of the firm was held on Monday evening last at the King's Hall, Holborn Restaurant, when upwards of 300 ladies and gentlemen were present.

Mr. W. R. Masters, the popular managing director, occupied the chair, with Mrs. Masters, Mr. and Mrs. J. S. Allen, Major J. Arnold Wilson, Mr. Warwick Brookes, Mr. and Mrs. J. S. Phillips, Mr. A. A. Betts, the Rev. Everard Digby, Mr. B. C. Grigsby, Mr. A. J. Wilder, and Mr. and Mrs. F. C. Burton in support.

A brief and happily inspired speech by Mr. Masters, in response to the toast of "The Firm," followed a well-served and ample repast, after which a high-class concert was contributed by professional artists, under the able direction of Mr. Percival J. Barley, a pleasing selection of music being played during the dinner. The vocalists were Miss Gladys Peer, whose beautiful mezzo-soprano voice was greatly appreciated in "Because"; Miss Ruby Wilson, neat and pretty, in "I Never Knew" and "Oh, Ma Honey" was heartily greeted; Mr. Arthur Frith gave a fine rendering of "Absence" and "Till I Die"; and Mr. Fred Wildon, whose selections on a weird contraption—half violin and half-trumpet—humorous sallies, and a hugely diverting exposition of how some conjuring tricks are manipulated, met with the greatest success.

Mr. Masters and his fellow directors, and no less the staff of the Fleetway Press, are to be congratulated on the complete success of the function.

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"JUSTICE."

By John Galsworthy. Revised at the Court Theatre on Feb. 7.

James How .....Mr. E. Lyall Swete
Walter How .....Mr. John Howell
Robert Cookson..Mr. Lawrence Hanray
William Falder .....Mr. Leon M. Lion
Sweedle .....Mr. Alec Snowden
Wistor .....Mr. Dirk Daniell
Cowley .....Mr. Arthur K. Phillips
The Judge .....Mr. Acton Bond
Counsel for the Prosecution
Mr. F. B. J. Sharp
Counsel for the Defence
Mr. Monckton Hoffe
The Clerk of the Arraigns
Mr. Harold Scott
An Usher .....Mr. Barry Moore
Foreman of the Jury
Mr. Noel Allinson
The Governor of the Prison
Mr. Douglas Jefferies
The Chaplain .....Mr. Harold Scott
The Doctor .....Mr. J. Carre
The Chief Warder ..Mr. Ernest Woods
A Warder Instructor..Mr. Dirk Daniell
Moaney .....Mr. J. Cremlin
Clipton .....Mr. Arthur K. Phillips
O'Cleary .....Mr. Barry Moore
Ruth Honeywill....Miss Edyth Goodall

London owes another debt of gratitude to Mr. J. T. Grein, that pioneer of the drama, for the initiation and promotion (with Mr. Leon M. Lion) of the Galsworthy season at the Court Theatre. The opening on Tuesday, Feb. 7, was an auspicious one, and Mr. Galsworthy's magnificent play, "Justice," was received with hearty applause from the huge audience. Mr. Leon M. Lion gave us food for thought when, in his speech at the end, he stated that "Justice" had had only twenty-four performances in London. It has deserved a better fate. Anyhow, it should fill the Court to capacity during its three weeks' present run.

"Justice" is Galsworthy at his best. It is a clear-cut, concisely written piece of dramatic writing, and one that cannot fail to make a poignant appeal to any class of audience. Although it is quite definitely an attempt to present a social problem, one never feels the play to be a piece of propaganda. The story is told so humanly and the balances are quite carefully held. Falder is a victim of the unjust, inhuman, soulless machine of the law, and never of any of the individuals who have the working of the law. They are all sympathetically drawn from the employer who feels it his duty to prosecute the wretched victim of circumstances, down to the Prison Governor who has reluctantly to carry out his duties.

The original cast, when the play was given in Mr. Frohman's famous repertory season at the Duke of York's, was a brilliant one. If there are not so many stars at the Court, the play is very finely played by Mr. Lion's company. Mr. Lion makes a nervous, harassed Falder, and he was particularly good in the prison scene. His acting in the cell was terrible in its intensity. One of the best things in the play is the study of the old clerk, Cookson, and Mr. Lawrence Hanray gave a very beautiful, tenderly conceived piece of acting in the part. Mr. E. Lyall Swete (who produced the play) acted perfectly as James How, the employer; and in the court scene Mr. F. B. J. Sharp's Counsel for the Prosecution was the best barrister we have seen on the stage. It was a striking study taken from life. Mr. Monckton Hoffe and Mr. Acton Bond also appeared to advantage in the scene. In smaller parts, Mr. Douglas Jefferies' Prison Governor and Mr. Harold Scott's Chaplain were noticeable studies. Miss Edyth Goodall acted finely, and poignantly the part of the Woman, and particularly impressive were her silent moments at the trial.

Mr. John Howell, Mr. Alec Snowden, and Mr. J. Carre acted well, and Mr. Arthur K. Phillips, Mr. Barry Moore, and Mr. J. Cremlin provided some clever little studies as the convicts in the prison.

"THE YELLOW POPPY."

By D. K. Broster and W. Edward Stirling; Presented by the Repertory Players, at the Comedy Theatre, on Sunday, Feb. 12.

THE PROLOGUE, 1790.

Valentine, Duchesse de Trélan
Miss Doris Lloyd
Mlle. Magny ..... Miss Louise Hampton
Servant ..... Mr. Nobel Allinson
The Comte de Brencourt...Mr. Eric Lugg
Suzon Camain ..... Miss Olive Walter
Gaston, Duc de Trélan
Mr. William Stack

THE PLAY, 1799.

Roland, Vicomte de Céligny
Mr. Henry Kendall
Artamène de la Vergne
Mr. Richard Bird
The Comte de Brencourt
Mr. Eric Lugg
The Abbé Pierre Chassin
Mr. Leo G. Carroll
Charlot .....Mr. C. Osborn Adair
Mlle. Magny ..... Miss Louise Hampton
Gaston de Trélan ... Mr. William Stack
Marthe de la Vergne...Miss Faith Liddle
Valentine de Trélan...Miss Doris Lloyd
Suzon Tessier ..... Miss Olive Walter
The Deputy, Georges Camain
Mr. Harold B. Meade
Thiébault .....Mr. Kendrick Huxham
Two Officers .... Mr. Ian Hunter and Mr. Ian Hunter and Mr. J. Drew Carran
Bernard ..... Mr. Arthur Goullet
Mr. Arthur Goullet
Captain Guibert ... Mr. George Morgan

It is not usual for a play that is already on tour in the provinces to be given its first production in London by a Sunday evening play-producing society. This is, however, the case with "The Yellow Poppy," presented by the London Players at Plymouth on Jan. 23, and which was given on Sunday last by the Repertory Players. The period of the French Revolution is a favourite one for romantic playwrights, and it is curious how the sympathies are always on the Royalist side. It will be an interesting occasion when there is a play written from the point of view of the French peasant of the time. It is a relief, however, that the few revolutionaries who appear are not the usual cut-throat crowd, although Bonaparte (for the action takes place in one of the risings following the Revolution) is made capable of a horrible piece of treachery.

"The Yellow Poppy" is a good stirring story with plenty of action and a clear-cut plot, the details of which were given in our last issue. It centres round the fortunes of the Duc de Trélan, whose flight from France and his wife, just before the Revolution, is a little incomprehensible, despite the note of assurance at the foot of the programme that it was done on principle. As was to be expected, he comes back after the Revolution to command the last hope of the Royalists as the mysterious Comte de Chassin. His wife is believed to have been killed, but a story of hidden treasure at the old château finds her installed there as concierge, and she is enabled to rejoin her husband in Brittany. The Yellow Poppy—a flower that thrives only on a stormy coast—blooms again in their hearts, only to be shattered by the treachery of the revolutionary leader. The Duc is executed as an example, and there is a somewhat trying tableau at the end showing him lying in the Great Hall at his old home—a martyr to his sense of honour.

Tightened up, the play would make a decided appeal to the many playgoers who patronise the romantic drama, especially if it were acted by the company that played it on Sunday. Mr. William Stack was superb as the hero, and a very tender and altogether delightful study of the Duchesse de Trélan was given by Miss Doris Lloyd. Mr. Henry Kendall made a handsome and engaging figure as the Vicomte de Céligny, and a clever piece of acting came from Mr. Eric Lugg as the Comte de Brencourt. Miss Louise Hampton made all that was possible of her small part as the old servant. In many ways her short appearance was the best thing in the play. A delightful study of an amorous Revolutionary Deputy was given by Mr. Harold B. Meade, and smaller parts were capably handled by Miss Olive Walter, Mr. Leo G. Carroll and Mr. Richard Bird.

The play was produced by Mr. Tristan Rawson.

"PLAYTHINGS."

Romance, in Three Acts, Written by Arthur Rosebery. Music by D. S. Wright, Produced for the First Time in London at the Battersea Palace, on Monday, Feb. 13.

Jack Freeman ..... Claude Allingham
P. C. Bob Jones ..... George Page
Jim Robinson ..... Seymour Rose
Charlie Brown ..... Cliff Dane
Tom Potter ..... Roy Jackson
Fred Fisher ..... G. Page
Ruth Rivers ..... Christine Waycher
Flo ..... Una Brewer
Bill Smith ..... S. Rose
Peggy ..... Daisy Field
Dick Riches ..... St. Aubyn Miller
Madge Woods ..... Louie Walton
Stella Bright ..... Hettie Gale

Mr. Arthur Rosebery's new play, which first saw the light at Lancaster, is a skilful piece of work. It had a very enthusiastic reception on Monday evening, and this condensed version for "twice-nightly" purposes was so well done that it should ensure a big welcome for the play when it is presented in London in its entirety at the King's Theatre, Hammersmith, in the spring.

Stella Bright is a famous "star," and in her girlhood days loved Jack Freeman, a clergyman's son. A child was born, and the mother placed it in the charge of a foster-mother. For some time Stella's star had been on the wane in the theatrical firmament, and on the last night of her appearance at the King's Playhouse she elected to play Nell Gwynne. Jack Freeman returns home from the Colonies in time to witness this last performance, and after the show informs Stella that their child is not dead, as she had been led to believe. Jack had tracked the foster-mother down, only to discover that their daughter had become her mother's stage rival. Many absorbing scenes follow, ingeniously woven, the play ending with the prospect of marriage bells for both Stella and Jack, the "Queen's rival."

Mr. Arthur Rosebery's company give an admirable interpretation. To Miss Hettie Gale unqualified praise is due for a fine display of emotional power as the actress, Stella Bright. Mr. Claude Allingham was also of great service as Stella's first lover, Jack Freeman. Miss Louie Walton capably depicted the evil nature of the foster-mother, Madge Woods. Mr. St. Aubyn Miller was excellent as a sport, and clever low comedy came from Mr. Seymour Rose as a sandwichman, and a merry vendor of hot chestnuts found a capable representative in Mr. Cliff Dane. Miss Christine Waycher was effective as Ruth Rivers. Miss Daisy Field as a "knowing" theatre dresser, Peggy, was well in the picture of life behind the scenes. The peculiarities of the stage manager and the acting manager were well accentuated by Mr. Roy Jackson and Mr. G. Page.

In the "set" for the last performance of "Nell Gwynne" Miss Hettie Gale was especially good in the title-rôle, while Mr. Alec Forbes made a débonair king as Charles II. Mr. Roy Jackson well delivered the speeches and impromptus of the Carolian theatre manager, Thomas Betterton, and Miss Isobel Norman (Duchess of Portsmouth) and Mr. Seymour Rose, the roystering Earl of Rochester, ably aided in the ensemble.

"THE PLUNGE."

Comedy, in Three Acts, by Joan Temple, founded on the novel of that name, by St. John Lucas, produced in the Academy Theatre, Malet Street, on Sunday, February 12.

Mrs. Snagg .... Christabel Barrington
Mrs. Dixon ..... Lesley Winter
Miss Colley ..... Desiree Devon
Eileen Grensted ..... Nadine March
Katharine Trafford ..... Irene Ward
Gilbert Arch ..... William Armstrong
Nicholas Ames ..... Edwin Greenwood
Mrs. Gilmour ..... Rosemary Corry
Redford ..... Deering Wells
Violet Winter ..... Jane Wells
Eva Gilmour ..... Molly Burton
Osmund ..... Evan Thomas
The Gorgon's Head
Barbara Shepperson
A Maid ..... Iris Fraser Foss

The Royal Academy of Dramatic Art Ex-Students' Club seems to be making excellent progress. "The Plunge," which is only the club's third production, delighted an enthusiastic audience that gave both the play and players a right royal reception. There was sufficient merit in the comedy to warrant the friendly demonstration, which followed the final fall of the curtain, while the performance generally was excellent. Without having read the novel on which the play is founded one is in the dark as to how the author has treated his principal character, Gilbert Arch, but on the stage he is a little difficult to understand. As far as one can gather he stands as a type that we occasionally meet, fortunately not very often. His closest friend charitably describes him as a romancist, but a much shorter word might be quite correctly employed. The artistic temperament is made to answer for much, and Gilbert Arch is a singer by profession. A vain, selfish creature, he appears to have a Claude Melnotte-like propensity for romantic story telling; and his vivid imagination runs riot in the description of a wealthy father and a stately mansion. The principal recipient of these confidences is a young girl, Katharine Trafford, who feeds his vanity by the quick surrender of her heart. He excites her sympathy by a touching story of his marriage with a beautiful young woman, who died after only one year of wedded bliss. Exposure, sooner or later, is inevitable. The whole fabric of lies is shattered. The rich father turns out to be a poor, shabby old chap, whom he has sadly neglected, but the most crushing revelation is the appearance of a wife, a terribly vulgar woman, whom Gilbert believed had gone out of his life for ever. He had entered into an engagement with Katharine, and leaves her. When the girl appears unexpectedly at his London residence, she learns that another young woman has caught Gilbert's wayward fancy. The mother, however, on eliciting some unpleasant facts from Katharine, breaks off this engagement, and Gilbert returns to his old love. In spite of these revelations of Gilbert's true character, Katharine remains true to him. But marriage is impossible and Gilbert, in a farewell speech, declares his intention of bidding farewell to the world and entering a monastery.

It was stated that Mr. William Armstrong had been called upon at very short notice to play the part of Gilbert Arch, and he got through a difficult task with much credit. Quite a good performance, too, was that of Miss Irene Ward, who showed natural feeling in the rôle of the infatuated Katharine. A present-day flapper was very brightly played by Miss Nadine March, who scored all the time and never spared the insufferable Gilbert when opportunity offered. Mr. Evan Thomas did well as Osmund, a staunch friend of Gilbert's, Miss Jane Wells deserves a word of praise for her pleasing impersonation of a young actress who befriends Katherine, whose cousin and admirer, Nicholas Ames, had a capital representative in Mr. Edwin Greenwood. Miss Barbara Shepperson gave full effect to the vulgarity of Gilbert's wife. An amusing character sketch was the acidulated old maid of Miss Desiree Devon, neatly embodied companion pictures being presented by the Misses Christabel Barrington and Lesley Winter. Other characters had satisfactory representatives in Miss Rosemary Corry, Miss Molly Burton, and Mr. Deering Wells.

MAURICE PIENA.

First and foremost in value and in importance from Maurice Piena this week comes a new overture by Gabriel-Marie, "Histoire Romanesque." Many overtures have been written by this prolific composer, all useful and highly musical, but this is the finest of all. It sweeps through tonalities and tempos with a continuity which forms a magnificent whole, the broad melody of the opening theme, announced by a simple introduction, the restless second motive, leading to a still more restless motive, accentuated by syncopations, and a minor key, the allegro, with its tremolo accompaniment, leading to the final theme, allegro vivo, with spirit and dash, helping to form as a whole one of the most brilliant numbers of this class ever written.

Two more numbers of the well-known Adaptation edition are "Prayer To The Madonna" and "Supplication." The regular edition of these numbers has been (unfortunately for the demand) interrupted owing to various causes, but it is hoped that these are now overcome, and it is anticipated that they will now be regularly issued, as originally arranged. A great advance in the arrangement of these numbers is that they are now timed, so that the musical director has directly before him the style of the number, the interest, the character, and the time it takes to execute.

BRANSBY WILLIAMS IN "OLIVER TWIST."

For his second Dickens' week at Birmingham, in opening his provincial tour, Mr. Bransby Williams has chosen "Oliver Twist," adapted by Messrs. Walter Dexter and Fred. T. Harry. Here, in Fagin, Mr. Bransby Williams has something quite different from the genial Micawber and the honest Peggoty, which drew such good houses at the Prince of Wales' Theatre last week. Our foremost Dickensian actor, however, made of the cynical and crafty Jew a very living creature, without overstepping the mark; it was a powerful performance, finished in detail and cumulative in its easy deliberation and intensity. Mr. H. Elliott Ball as the more impulsive and simpler character of Bill Sykes responded to Fagin's wily ways in the dogged manner of one who has but a single idea at a time; while Mr. Wilfred Launceston was another villain of equal merit, though with less call on his ability. Miss Mamie Thorpe in the extremely difficult part of Nancy attained distinction. She showed a fine range of emotion, cajolery, and humanity, and even in the confession scene held the audience throughout. It was a great performance. Of the remainder, Mr. Frank Staff was a real Dickens character as the Artful Dodger; Mr. William Lorrimer made an agreeably benevolent Mr. Brownlow, Mr. C. Harcourt Brooke was an amusingly testy Mr. Grimwig, and Mr. Fredk. Keen and Miss Nina Gerrard were both sound as the lovers, Harry Maybe and Rose. The Oliver Twist of Miss Kathenne Carlton was a very careful study. A crowded house followed the unfolding of the play with unabated interest.

"A LESSON IN HARMONY."

Original Fairy Play, in Three Acts, by Marjorie F. Seymour, Presented by the City Women's Club, at the Cripplegate Institute, on Monday, Feb. 13.

The story of "A Lesson in Harmony," which the City Women's Club presented at Cripplegate on Monday, deals with the adventures of a little girl who, whilst playing the piano, plays in such discord that she dreams that a demon of discord takes her to his haunts, from where she is rescued by the Queen of Harmony, who gives her a vision of her fairy regions. This vision is given in tableaux form, five in all, and finally she is given a bluebell as a token of love, which will turn to silver when perfect harmony is reached. Act. III. shows us the dreamer 20 years later, now a mother with a charming little daughter, and whilst playing for the little one to dance she sees a silver bluebell, denoting perfect harmony, the outcome of mother love.

Miss Avril Barnard as Poppy achieved a big success, and her dancing in the third act reflects much credit on the Thorne Academy, who trained her. Miss Mabel Riddle as Doris Fane also did well, singing beautifully "There Are Fairies at the Bottom of Our Garden" and "Keep on Hopin'." Miss Winifred Glaister as Spirit of Harmony sings in pleasing style "Land of Love and Smiles," a charming fairy ballet assisting her. Miss Lilian Schofield as the Demon of Discord acts cleverly, and Miss Ruth Barker and Miss Evelyn Hutchinson score in some solo dances. Mr. David Rankin and Miss Elsie Porter in small parts do well; and warm praise must be awarded the fairies and demons for their sprightly dancing. Mr. John Brind composed the incidental music and conducted on Monday, and he and Miss Seymour, the authoress, had enthusiastic calls at the close.

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NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 20, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 13 NOW DUE.

ALBANY WARD THEATRES, LTD.
Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.
BRIDGWATER PALACE. — Walter Howard's and Henry Chattell's Company in "The Knave of Diamonds," Feb. 23, 24, and 25.
CHIPPENHAM PALACE. — Carlton Fredricks' Company in "Sinbad, the Sailor," Feb. 20, 21, and 22.
FROME PALACE.—Carlton Fredricks' Company in "Sinbad, the Sailor," Feb. 23, 24, and 25.
LYDNEY PICTURE HOUSE.—Corrie and Foote.
SALISBURY PALACE.—Macdonald and Young's Company in "The Maid of the Mountains."
WEYMOUTH JUBILEE HALL.—Jackson Owen's Company in "The (K)Night of the Garter."
YEOVIL PALACE.—Simon Wery Ensemble, Syd Sydney.

BARNEY ARMSTRONG CIRCUIT.
(Rehearsal, 12.30.)
DERRY EMPIRE.—Beryl Barrie, Pictures, and company as booked.
DUBLIN EMPIRE.—Gassed Coy., Hilda Denton, Lee Worth, Spalding and Vanguard, Two Lillys, Neville and Fraser, Jay Ryan, Pat. Williams.

RAYMOND London Shortly.

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Lil Devlin.
HAMILTON HIPPODROME (rehearsal, 1).—Currie Enterprises, Ltd., present "Sparklets."
IPSWICH HIPPODROME (rehearsal, 2).—Six Bros. Luck present "What Next!"
NORWICH HIPPODROME (rehearsal, 2).—Westminster Singers, Nelson Troupe, R. W. Willey, Lowdini, Louis Kerno, Andrews and Clarke, Chris Van Bern.
PAISLEY RINK PALACE (rehearsal, 12).—The Five Roses, Robert Skillin, Earle and Alton.
PAISLEY THEATRE (rehearsal, 12).—Frank E. Franks presents "Take a Rest."

RAYMOND Continental Tour.

KENNEDY CIRCUIT.
DUDLEY OPERA HOUSE (rehearsal, 12).—Pattman and his Organ, Crasey, Hicks and Pass, 5 Olracs 5, McLloyd Trio, &c.
WEST BROMWICH EMPIRE (rehearsal, 12.30).—M. & B. Enterprises present "Peep O" revue.

LONDON SYNDICATE HALLS.
(See page 19.)

RAYMOND Continental Tour.

LONDON THEATRES OF VARIETIES, LTD.
CAMBERWELL PALACE (rehearsal, 12).—Whit Cunliffe, Jack Pleasants, T. E. Dunville, Eric Randolph, Vasco, Jane Croft, Katie Hughes, the D'Havilands.
CLAPHAM GRAND (rehearsal, 12).—Poluskis, Jack Lane, Barney and Nora Moore, Effie Mann, Harry Hemsley, Thornley Dodge, Zaleski.
CROYDON EMPIRE (rehearsal, 12).—Lew Lake presents "Jack of all Trades."
HAMMERSMITH PALACE (rehearsal, 12).—Will Fyffe, Nella Allen, Fulgora, Tom E. Finglas, Four Madcaps, Daly and Healy, Eddy Gray.
HOLBORN EMPIRE (rehearsal, 12).—Ernie Lotinga and Co., Julian Rose, June Mills, Lucille Benstead, Daly and Healy, Tom Stuart, Fred Cooper, Richardini Troupe.
ILFORD HIPPODROME (rehearsal, 12).—Tucker, Vernon Watson, Hilda Glyder, George Mozart, Bruce Green, Ray Wallace, Tambo and Tambo, Kenna Bros.
ISLINGTON EMPIRE (rehearsal, 12).—Sam Mayo, Esta Stella, Tom Edwards, Garadini, Harry Champion, Violetta Dolmer, Oswald Bemand.
KILBURN EMPIRE (rehearsal, 12).—Winston's Sea Lions, Violet Essex, Tom Edwards, Harry Herbert, Sam Mayo, Winifred Ward, McNaughtons.
LEWISHAM HIPPODROME (rehearsal, 12).—Ernie Mayne, Antionette and Bebby, King and Benson, Arthur Brough, Gus Harris, Lucille Benstead, Radford and Valentine, Hanlon-Charles Troupe.
POPLAR HIPPODROME (rehearsal, 12).—Great Carmo, Albert Whelan, Elsie Bartlett, Alec Kendall.
PUTNEY HIPPODROME (rehearsal, 12).—Tom Clare, Whit Cunliffe, Marie Kendall, Jean Andrews, Russell Carr, Mayne and Sheridan, Munro and Wynne, Valazzi, Bros. Artois.
SHOREDITCH OLYMPIA (rehearsal, 12).—Robb Wilton, Vernon Watson, Ivy and Doris Lee, Queenie Leighton, The Grumblers, Bert Lee, Grogie, Barts Trio.
WILLESDEN HIPPODROME (rehearsal 12).—Gertie Gitana, Sammy Shields, O'Gorman Bros., Victor Kelly, Rene Ralph, Boy Ronald.
WOOLWICH HIPPODROME (rehearsal 12).—Ernie Mayne, Jack Pleasants, Nellie Wigley, Fox and Rose, Frank Fox, Ted Marcelle.

RAYMOND Touring France.

MACNAGHTEN TOUR.
(Rehearsal at all halls at 12.)
BLACKBURN.—Dippy Diers and Flo Bennett, Bale Family, Glass and Grant, Hector and Lolletta, Cis and Eddie Allen, Donald and Carson, The Dancing Demons.
BRADFORD.—The Reegoes, Haydees Marionettes, Muriel White, Mitchell Farrar, Clifford Harcourt, Jim Nolan, Jack Poulter.
BURNLEY.—Pan and Girls, Jenkins Bros., Fred Maitland, Weyman and Co., Ernest Krake and Co., The Buckleys, Gwen Thomas.
CARLISLE.—Australian Entertainers.
HALIFAX.—Mart and Pep, Romanos, Fred Morris, Billy and Doris Harley, Lynn and Lynda, Claude Anderson, Eve Dickson and Hope Charteris.
HUDDERSFIELD.—The Jovers, Laveen and Cross, Milton Bros., Foster and Ninon, Mary Ann Clarke, Long and Ward, Artistic Four.
LEICESTER.—Company as booked.
SOUTHAMPTON.—Howard Rogers, Edna Maude, Gus Fowler, Hilda Nelson, Fusco, Alexandre.
WARRINGTON.—Three Equals, Billy French, Chas. E. Sherwin, Hetty Ruby, L'Incognita and Amadio, "Troubles," Sisters Dulcie.

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Axel Mirano, Moore and Robey, Milton Hayes, Newhouse and Merrill, Agnes Croxton, Bernhart and Young, The Four Mackwells.
BIRMINGHAM GRAND (rehearsal, 1).—Daisy Taylor, Royal Merry Four, Herman and Shirley, Yelson Trio, Max Darewski, Princess Winona, Razza.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Jess and Tony, Luhanna Ladies, Royal and Griffiths, Billy Wisby.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Harry Day presents "Spangles."
CARDIFF EMPIRE (rehearsal, 1).—Nathano Brothers, Maraso and Socoloba, Betty Barclay and George Glover, Rosista, Crackshank, Elkins, Fay and Elkins, Bush Brothers.
CARDIFF OLYMPIA (rehearsal, 11).—Jubb and Jerome, Al. Maurice.
(Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former Theatre.)
EDINBURGH EMPIRE (rehearsal, 12).—David Poole, "Sawing Thro' a Woman," the Elliott-Savonas, Bert Hughes and Co., Dick Henderson, Lauri Howard, Three Sisters O'Hara.
FINSBURY PARK EMPIRE (rehearsal, 1).—Nicol and Martin, Les Bastiens, Harry Marlow, Herbert Cave, Nat. D. Ayer, George French, Windsor, Edgar and Kellaway.
GLASGOW ALHAMBRA (rehearsal, 11).—Margaret Cooper, Long-Tack Sam, Gene Gerrard, Mabel Mann, Billy Danvers, Bert Elliott.
GLASGOW COLISEUM (rehearsal, 11).—De Busse, Mlle. Terpsichore, Lily Long, Joe O'Gorman, Joseph Cheetham, Osborne Trio, Frederica's Comedy Terriers.
GLASGOW EMPIRE (rehearsal, 11).—George Hoy, Hunter and Bob, Dauntons-Shaw Troupe, Herbert La Martine, Ernest Hastings.
HANLEY GRAND THEATRE (rehearsal, 12).—The Caron Troupe, Linda Martell, W. H. Squire, Lily Fairney and Auriol Jones, George Wilbey, Penrose and Whitlock, the Four Clovelly Girls, Dan Whitley.
HULL PALACE (rehearsal, 1). — Five Wartons, Omega Trio, Bromley Carter, Arthur Prince, Stanella and Douglas, The Five Jocks, Wyn and Ivy.
LIVERPOOL EMPIRE (rehearsal, 1).—Miss Florrie Forde's pantomime, "Robinson Crusoe."
LIVERPOOL OLYMPIA (rehearsal, 1).—The British National Opera Company.
LEEDS EMPIRE (rehearsal, 1).—Claude Gardner, Takio, Chas. and Billy Hartley, Marie Lloyd, Zetta Mor, Dorothy Darlington and Haddon Squire, The Gladiators.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate pantomime, "Jack and the Beanstalk."
NEWCASTLE EMPIRE (rehearsal, 1).—Irene Penso, Will Hay, Coram, Vivian Foster Four Swifts, Les Jardys, The Melody Makers.
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEW CROSS EMPIRE (rehearsal, 1).—Lindon and Moon, Bel-Air Trio, Rich and Galvin, "The Monks of St. Bernard," "Fashions de Vogue," Rolf Slater.
NEWPORT EMPIRE (rehearsal, 1).—Fred. Karno's "1922" revue. Cast includes Fred. Kitchen, Marie Blanche, &c.
NOTTINGHAM EMPIRE (rehearsal, 1).—Leslie Strange, Fred. Duprez, Wilson Hallett, The Imperial Trio, The Pall Malls, Syd Howard, Tex McLeod.
PRESTON HIPPODROME (rehearsal, 11).—Robert Courtneidge's production, "The Arcadians."
SALFORD PALACE THEATRE (rehearsal, 1).—Manuel Vega, Jennie Castelle, Zona Vevey and Max Erard, Harry Heywood, Magini, Felovis.
SHEFFIELD EMPIRE (rehearsal, 1).—Jack and Tommie, Susie Marney, Chas. Edmonds, Percy Honri, Albert and Rogers, Dudley and Stafford.
SHEFFIELD KING'S THEATRE (rehearsal, 1.30).—George De Alma, Albert Vivian Peake and Co., Frank Benson, Cole and Robbins, Engel Brothers.
STRATFORD EMPIRE (rehearsal, 1).—Togen and Geneva, The Royal Southern Singers, "Pimple" and company, Johnson Clark, Hal Wright, Florence Yaymen.
SWANSEA EMPIRE (rehearsal, 2).—Oscar and Willie Mirano, Zellini, Harry Emeric Tom E. Hughes, Mercedes and Mlle. Stantone, Sandy Powell.
VICTORIA PALACE (rehearsal, 11.30).—G. P. Huntley, Windsor, Edgar and Kellaway, Fujiwara, Horace Barnes, Real McKays, Cornalla and Eddie, Morandinis, Elsie Denham.

RAYMOND Touring France.

STOLL TOUR.
(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"His Little Widows."
BRIGHTON HIPPODROME (rehearsal, 12).—Herman Darewski, Syd May, Bain and Hill, George Pickett and company, Barry Burnette, Gillie Potter.
LEEDS HIPPODROME (rehearsal, 12).—"The Scrap Book."
LIVERPOOL HIPPODROME (rehearsal, 12).—Les Rouges et Noirs in "Splinters of 1922."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Billy Merson, Mona Vivian, Phil Rallis Trio, Clarke and Ritchie, Blamey and Richardson, Rastelli, The Bounders.
NEWCASTLE HIPPODROME (rehearsal, 12).—"Come On, Steve."
PARIS ALHAMBRA. — Mijares and Ercher, "The Tinned Dress," Gebert Belling, Hanlon Bros., Rupert Ingalese, Four Kadex, Three Bros. Huxter, Sergi, Two Wandas, Westwoods, Four Ismay Girls, Gardey and Partner.
PORTSMOUTH HIPPODROME (rehearsal, 1).—"Short and Sweet."
SHEFFIELD HIPPODROME (rehearsal, 12).—Elsa Cameron, James Jewell and company, Girtaro Mendez Troupe, Ted Waite, Fred. Barnes, Haig and Escoe.
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Savage and the Woman."
SOUTHEND HIPPODROME (rehearsal, 12.30).—Maurice Moscovitch, Fred. Russell, Teddy Stream, Lily Hayes, Langley Bros., Jean Schwiller.
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Haig Bros. and Ryan, Rinaldo, Delson Trio, Arthur Gilroy, Spence and Jocelyn, James Hunter, Gordon Finlay.

RAYMOND London Shortly.

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Wolkowsky's Russian Ballet, Yama Yama Troupe, Jack Straw, The Daros, Mabel Costello, Pic and Alf.
ASTON HIPPODROME (rehearsal, 12).—O'Brien and Harris, Adams Duo, Harry Claff, Keith and Joan Dingley, Kismet.

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AYR PAVILION THEATRE (rehearsal, 1).—"All Black" revue.
BATH PALACE THEATRE (rehearsal, 1).—Jack Cromo's revue, "Go As You Please."
COVENTRY HIPPODROME (rehearsal, 1).—Cohan and Dorothy, Sandy Rowan, Eric Barber and company, Betty Bruce, Phyllis and Giles, Irene and Hearne.
DUNDEE KING'S THEATRE (rehearsal, 12).—Harry Day's revue, "Rockets."
EDMONTON EMPIRE (rehearsal, 4).—Fred. Karno's "Scarlet Runners."
GLASGOW PAVILION (rehearsal, 11).—Mary Merrill and Reginald Malcolm in "The Cure," Dream Stars, Marie Lorenzi, Jack Stocks, The Highleys, Montague, Alec Wain.
KINGSTON EMPIRE (rehearsal, 12.30).—Will Evans in "Harnessing a Horse," De Guchi Family, Osborne and Perrier, Miller and Canning, Four Veronas, Lloyd and Montrose, Clo D'Arte.
LUTON PALACE THEATRE (rehearsal, 12.30).—Henry J. Corner's Symphonia, W. B. Raby, Rene Rice, The Two Jays.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—Joe Morrison's company, "Zig-Zag."
PENGE EMPIRE (rehearsal, 12).—"Dinkie Darling."
PETERBOROUGH THEATRE ROYAL AND EMPIRE (rehearsal, 1).—"The Gay Lord Quex."
RAMSGATE PAVILION (rehearsal, 12).—Clown Argo, and company as booked.
READING PALACE THEATRE.—"The Lads of the Village."
WALHAM GREEN GRANVILLE (rehearsal, 12).—James Williard and Co., Witt and Stevens, Millie Maude, Will Gardner, Connie and Ethel; Norman Fields, Christopher and Columbus, Pathé.
WIGAN HIPPODROME (rehearsal, 11.15).—Wal Langtry, Brothers Evans, Ernie Redfern, Bonita and Dasie, Carino, Ivy and Jack, The Nicoletus Trio.

LONDON SUBURBAN THEATRES.

WIMBLEDON THEATRE.
"Charley's Aunt," that perennial farcical comedy, is "still running" to the same accompaniment of laughter and smiles as of yore. However many times one may have witnessed its humorous incidents, its mirth-provoking story, it never fails to promote genuine and unforced merriment. Mrs. Brandon Thomas has secured an excellent company for the present production, including Mr. James E. Page, who has played the part of Stephen Spettigue thousands of times with the same success. Mr. Jack Hellier deserves unstinted praise for his sparkling performance of Lord Fancourt Babberley, "Charley's Aunt from Brazil," and his co-undergrads, Jack Chesney and Charles Wykeham, were portrayed with plenty of "go" and spirit by Messrs. Allan Cotter and Albert Ingle respectively. Mr. Richard Fielding was excellent as the old soldier, Sir Francis Chesney, and Mr. Gerald Mirrieless gave a satisfactory rendering of the character of Brassett, the college scout. Miss Clare Lindsay was a handsome Donna Lucia, Miss Betty Marshall a most charming Kitty Verdun, Miss Kitty McCoy a pretty Amy Spettigue, and Miss Renée d'Ungern a dainty little Ela Delahay.

BOROUGH THEATRE, STRATFORD.
A large audience on Monday night extended a warm welcome to Mr. Charles Doran and his Shakespearean company in their presentation of "The Taming of the Shrew," and in response to calls at the fall of the curtain, Mr. Doran, with his leading lady, Miss Edith Sharpe, came forward to express his thanks for the reception accorded him and his company. Evidently, he said, the pleasure had been mutual, and it would interest them to learn that Miss Sharpe (who played Katherine) came from that district. It was his first visit to Stratford, and their welcome, he added, was much appreciated. He hoped that that would be the precursor of other visits. As Petruchio, Mr. Doran was excellent, and an unusually strong company supported him. The programme throughout the week is varied.

GRAND, CROYDON.
With Connie Ediss playing her original part of the Cook, "Lord Richard in the Pantry" is attracting big audiences here this week. Roars of laughter and applause greeted the vivacious comedienne on Monday evening, and she had numerous recalls. Victor Stanley as Lord Richard Sandridge is admirably suited to the part, and he makes the most of the amusing situations in his assumed rôle of butler. His comedy is splendid. Miss Valentine Clemo is excellent as Sylvia Gayford, and Miss Esme Sinclair does well in the part of Lady Violet Elliott. Miss Deborah Norton very capably portrays the character of Evelyn Lovejoy, the idealist. As Carter, the manservant, Mr. William Allison is a model menial in every way, and Mr. Jack Knight is a bright Captain Teddy Bannister. Miss Betty Nelson, Miss Rossie St. John, and Miss Madge Soutter all act well as domestics, the last named especially appealing to the audience on account of her infectious laugh. Mr. Edward Morton, in the rôle of Lord Richard's Secretary, cleverly enacts the part.

WATFORD PALACE THEATRE.
Mr. F. H. Fowler is presenting his musical comedy revue, "Rose Petals," here this week. It is an excellent production, brimful of original songs and sparkling wit. The principal comedian is Billy Lytton and he makes a great hit as Tom Tiddler. He is especially good in his impersonation of a lady, and has the house rocking with laughter in an episode depicting a young mother taking out her first baby. His chief assistant in the comedy department is Percy Morris, who is full of vivacity and fun, as the village policeman. Mr. Harward Cooper, as Tobias Tiddler, is also well to the front in the comic business. Miss Wynifred Black is responsible for some smart dancing and singing. Miss Phyllis Leslie, who fills the part of Dora, possesses a pleasing voice and her singing, "Mist of the Moor," "Garden of Happiness," and "Roses" were warmly welcomed. Mr. Robert Berens plays the part of Marcus de Ville with success, as does Mr. George Lennard that of secretary to the flower show. One of the most amusing musical numbers is the duet, "Girl Without a Boy, and a Boy Without a Girl," by Miss Black and Mr. Billy Lytton. Another item which won hearty applause was the concerted item by the principal male members of the cast dressed as country yokels, about a mug of old ale. The speciality dances of Miss Lily Roma were very artistically executed, epecially "The Vision of Solome." The three scenes are capitally staged, the last, the marquee of the London Flower Show, where various coloured ribbon streamers are used with delightful effect. There is a capital chorus which has been well trained. Mr. Alfred Glover is an efficient musical director.

A BIRTHDAY CELEBRATION.

FAMOUS CIRCUS GATHERING.
There was a happy celebration at 42, Geneva Road, Brixton, on Sunday evening the 5th, the 21st birthday of Mrs. Douglas Cooke, wife of Douglas Cooke, now on tour with Harry Russell's No. 1 "Cinderella" company, also the breaking up of the circus season, when she entertained artists from the three circuses. Among those present were Mr. and Mrs. John Swallow, proprietors of circus, Islington; Mr. Frank Ginnett and wife, manager of Crystal Palace Circus; Mrs. F. Ginnett, junr., and Cyril Cock, from Olympia Circus; Miss Maud Sanger, Princess Annie, Mrs. Riley, Mrs. Eugene Ginnett, the Bros. Moxon, Miss Florrie Austen, Miss Topsy Coleman of Cord Elastic fame; Mr. Theo, the Apollos Albert Austin, London's popular clown this winter; Adelaide Ginnett, steeplechase rider; the Carlo Family, La Belle Maie, Tom Clack, the boy wonder; Mrs. A. Clarke, J. Clarke, Miss Winnie Poulton, and Young Napier (nephew of Joe Boganny), age 13 who greatly distinguished himself at the piano. Mr. G. T. Drake, circus proprietor, sent his good wishes and regrets that business would not allow of his being present.
The toast included: "To the Progress of the Circus," coupled with the names of Mr. J. H. Buckland, general manager, Crystal Palace; Mr. Bertram W. Mills, originator of Olympia Circus; Mr. C. Read, Agricultural Hall, and Mr. G. T. Drake, first to get circus animals into the Royal Albert Hall. Then came "Absent Friends": Mr. Douglas Cocke, the Ginnetts, the Cooke family the Bostocks, Mr. and Mrs. Albert Hengler, Wirth's Circus, Australia, Mr. and Mrs. Horace Livermoor, with all of whom the hostess had been engaged at various times.
In a short speech, Mr. John Swallow said: "We have all known Iona (Mrs. D. Cooke) many years, both as an artist and proprietress. In caravan or palace (I mean the Crystal one), she was always the same—one of the best—and I ask you to drink success to Mr. and Mrs. Douglas Cooke."
On rising to respond, Mrs. Cooke said: "I cannot call you ladies and gentlemen, but boys and girls, as there is no one here over 50. Now Mr. Swallow has said how many years you have all known me. It will be hard to make you believe that I have any more birthdays coming to me at all. But I find it a lovely excuse to get old friends together, and it makes me happy to see you all here to-night."
"But I want to talk shop a few minutes. We have had three circuses this last two winters in London, and I believe there is a very good chance of a fourth next year. Now that looks like the circus coming into its own again; and it is up to all of us with young families to keep our end up, so that as they grow up there will be a living for them in our own line. Do not let the figures blot us right out of existence. I, for one, say let us get as many circuses on the road as possible, to keep us before the eye of the public, as it were, while we are in favour again. Surely a record for us was this Christmas, when Mr. Drake gave a circus performance in nine days to four Royal Princesses and a Lord Mayor of London, at the Albert Hall. Now Mr. Swallow is off to Paris to find new talent and novelties for his next summer season, and there is no doubt shortly he will be the Barnum of England. I ask you all to drink to the 'Progress of the Circus,' and Mr. Swallow's new enterprise."

A MUSICAL LORD MAYOR.
Sir Edward Ernest Cooper, Bart., who was Lord Mayor of London in 1919-20, died on Sunday morning last. He was in his 74th year. Sir Edward was keenly interested in music, to which he devoted much of his leisure. He became a Everyman of the Musicians' Company, and in due course was elected Master of the Guild, which he was largely instrumental in reorganising so as to meet modern requirements. He was president of the Madrigal Society, treasurer of the Abbey Glee Club, fellow of the Philharmonic Society, and chairman of the committee of the Royal Academy of Music. For forty years he was a chorister and for twenty years a deputy tenor at St. Paul's. His musical tastes were shared by his wife, herself a fine pianist and pupil of Sir Julius Benedict.

Mr. Herbert Knight, L.A.M., whose name was so frequently seen on concert, masonic, and variety programmes, is shortly returning to London, after nine years' absence in the provinces.

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WHAT'S WRONG WITH VARIETY?

How to Get Good Material.

TO THE EDITOR OF "THE ERA."

Sir,—Why all this outcry in several recently published articles about the dearth of variety material, when, as a matter of fact, there is no such dearth?
What there is a shortage of is, firstly, the old-style song writer, who haunted stage doors and sold songs, &c., at sums ranging from 5s. to, well, not much more; and, secondly, there is a dearth of intelligent methods of comedians to induce authors to take a direct interest in their business. The lack of business capacity on the part of many artists is as appalling as the lack of commercial acumen on the part of many booking committees. The result is a slump in material in the one case, and a slump in paying business in the other.
To any artist who wants to keep himself constantly supplied with fresh material, let me, through the courtesy of your columns, show the only certain way.
Induce an author of repute to apply himself assiduously to the task of supplying you with material. To do this is not a difficult matter. As in most other cases, "money will do anything."
Don't wait until an author seeks admittance to your dressing-room. It's not done in the best circles nowadays. If you will not go to the trouble of seeking an author out you don't deserve to succeed. Do you wait till your tailor suggests it's time you had a new suit?
Pay your author a retaining fee. He will be pleased to give you the first refusal of material likely to be useful to you.
Arrange with your author to see your act as often as possible. The more he sees of you the easier it is for him to fit you.
Remember that a slight hint, or a seemingly trivial suggestion from you, planted in the brain of an earnest author, may develop into a "winner."
Take your author's advice. He is probably a better judge of what will suit you than you yourself are. Remember, he has seen your act. *You never have seen it.*
Cut out the "free" song. You can't expect something for nothing.
Work with your author and he will work with you instead of for you.
Make it worth an author's while and he will make it worth your money.
An author is attracted by the same "lure" as you are—money. Act accordingly.
Don't deal with an author who wants to sell you material and never intends seeing you work it. On the other hand, don't buy material you never intend to use.
Finally, you will never get a steady supply of new material until you make your author as interested in your act as you are yourself. There is no royal road to attain this end; there's one way only, world-wide, age-old, universal—the jingle of the gold. If your agent is worth 10 per cent., and you can afford to spend £50 a year on publicity, what's your author worth? Solve that, and you will have no need to bewail the dearth of material.—Faithfully yours,

FRED PATTISON.
119, Sinclair-road,
West Kensington, W.14.

THE NEW CARLTON CLUB.
New Exhibition Dances.
The New Carlton Club is a pleasant institution, culled mainly from Public School and University circles, which foregathers every week at the Suffolk-street Galleries.
They are enthusiastic and go-ahead dancers, who have ever an eye for anything novel.
At their dance on Thursday an exhibition dancer new to town made an appearance. This was Miss Alison Muir, a tall, graceful dancer, who, partnered by Mr. Eric Harding, promptly demonstrated undoubted talent in the terpsichorean art. The dreamy languor of a waltz, the geniality of the fox-trot (treated in a delightfully allegro manner), and the racy idiom of the tango were all neatly depicted, and there was a refreshing originality about the work of these two artists which made them delightful to watch. It is interesting to note that Miss Muir three months ago was the veriest novice at the art, a fact that should bring a ray of light into the dreary horizon of those who are treading the "via dolorosa" of the beginner.

LEAGUE OF BRITISH ARTISTS.
The concert at the Steinway Hall on Monday, the 13th, attracted a large audience, and the evening passed with many manifestations of satisfaction. The "unfair sex," as Leigh Hunt somewhat cruelly dubbed the mere males, specially distinguished themselves. Mr. Alfred Pike, a rousing baritone, who gave a vigorous rendering of "Old Barty," quite took the audience's fancy, whilst other successful masculine singers were Messrs. Denzil Godfrey and Mr. Montague Quin. Mr. Geoffrey Hazell, described on the programme as a purveyor of "songs at the piano," turned out to be more in the nature of a reciter, his items including Hennequin's "The Coward," a poem quite effectively delivered.
On the distaff side, a very favourable impression was created by a quiet and artistic soprano, Miss Bessie Millard, particularly in her second song, the ever-popular "Parted." Another soprano was Miss Milly Norman, who, if her voice did not quite meet the exacting demands of the Jewel Song from "Faust," yet at least attacked the florid music with plenty of energy, and won a lot of applause. Yet another soprano, Miss Adeline Pilet, did well, including Sibelius' difficult "Black Roses" in her contributions, whilst other lady vocalists were Miss Dorothy Hillier-Campbell, Miss Roma Ferguson, Miss Gladys Heavey and Miss Ida L. Peach. By way of variety were the violin soli of Mr. Stanton Rees, including a "Berceuse" of his own composition, and the effective recitations of Miss Elsie Randall.

In the studio of a well-known Chelsea artist, Elliot O'Donnell, vice-chairman of the Actors' Employment Fund, and well known in the literary and spiritualistic world as "the ghost man," recently gave a novel ghost party, to which members of the Press, psychists and artists were invited. The studio was packed, and the evening was a great success. A collection in aid of the Actors' Employment Fund was made during the proceedings by Miss Jessica Black.

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FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"FORBIDDEN VALLEY."—Marks 9½.

Globe. J. Stuart Blackton production, in 6 reels, featuring May McAvoy and Bruce Gordon.

GENERAL DESCRIPTION.—A melodrama, set in the delightful surroundings of Old Kentucky, beautifully acted and produced.

STORY.—A thrilling narrative of a long vendetta between the Lee and Mitchell families of Kentucky, which, in the course of generations, had in its bloody operations almost wiped out each family. Glory Lee and her grandfather are the last of their line while Cal Mitchell, the last of his, had disappeared as a child. When Glory is on the verge of womanhood, a young fellow, named Winslow, comes into her life, and the two become betrothed. But the course of true love runs anything but smoothly; a daft labourer on Glory's farm, from motives of jealousy, instils the belief into Glory that Winslow is the missing Mitchell, and that he is intent on finishing the vendetta by killing both her grandfather and herself, and so works on the girl's emotions that, in supposed self-defence, she shoots to kill her lover. The deception is discovered, together with the fact that her shot had not been fatal, and also that the half-witted labourer is none-other than the missing Mitchell. Thus the vendetta ends, and all is well.

ACTING.—Excellent on the part of the two principals, who are admirably supported, especially in the case of a tubby and humorous prospector, played by Mr. Gene Layman.

PHOTOGRAPHY.—Of the best, worthy of the production as a whole.

"THE HOUSE OF PERIL." Marks 10.

Kenelm Foss Production (British). 5-reel Drama, featuring Fay Compton.

GENERAL DESCRIPTION.—An intensely interesting and virile production, superbly acted and produced.

STORY.—Sylvia Bailey, a young, wealthy, and attractive widow, after her period of mourning had expired, goes to Deauville, against the wishes of her legal adviser, Bill Chester, who would willingly become her second husband. Left in the lurch by her French maid on the steamer, Sylva meets a friend in need in the person of another widow, Anna Wolsky, a good-hearted and true, but frivolous woman, who chaperones her. They go together to a hotel, and Anna introduces Sylvia to her friends and acquaintances. One of the former is the ruined, but chivalrous, Comte de Vivien, and among the latter are Herr Wachner and his burly frau, a couple of needy adventurers. Wachner and his wife, at the end of their resources, entice Anna to their home, the cowardly murder of the helpless woman putting an end to her career. The proverb anent ill-gotten gains is, however, amply verified, and soon again with out funds, this precious pair, by a ruse, bring Sylvia to their grim abode. No sooner is she within their door than Sylvia realises their design, but, taking advantage of their momentary absence, manages to 'phone to the hotel for help. This arrives in the nick of time, and after a thrilling fight for her life with her assailants, the Comte breaks through a barred window and rescues Sylvia, though he himself receives fatal injuries in so doing—the tardy arrival of the police ending an unequal contest, and terminating the career of crime of Wachner and his wife.

ACTING.—Miss Fay Compton in the lead is excellent, being charming in the lighter scenes, and contributing a powerful and convincing piece of acting where she is confronted by a couple of mercenary murderers.

PHOTOGRAPHY.—A credit to the British producing industry.

"THE MYSTERY OF THE YELLOW ROOM."—Marks 9½.

Gaumont (French) production. 6 reels, featuring Ethel Grey Terry and Lorin Raker.

GENERAL DESCRIPTION.—If one has neither read the book nor seen the play, the mystery in the picturisation of "The Mystery of the Yellow Room," remains unsolved until the absolute end. The story, by Gaston Leroux, has been acknowledged a remarkably clever one for many years, and although several incidents which remain unexplained are introduced in order to make the mystery deeper, the whole production forms an entertainment that is entirely acceptable.

STORY.—Professor Stangerson, a notable scientist, is very startled one evening to hear sounds of a struggle coming from his daughter's bedroom, called the Yellow Room, which opens out of his laboratory. On bursting open the door the professor and his servants find Mathilde Stangerson unconscious on the floor, but there is no sign of an assailant, which is made more remarkable by the fact that the Yellow Room can only be entered by the door, as the window is particularly small and heavily barred. Detectives and newspaper men are called in, of whom the most active are Frederick Larsan and Jo Josephine, a young reporter. Later, valuable papers are discovered to have been stolen, and, stranger still, Mathilde seems to know more about the matter than she will say. These, and several other pieces of evidence, cause the arrest of Robert Darsac, Mathilde's fiancé. But Robert is not the culprit, as is finally proved by the young reporter, Jo, and the real criminal is arrested in the very act of getting away. Who should this prove to be but the one person in the story to whom no suspicion is attached, the detective, Frederick Larsan. He is proved by Jo to be a murderer who has for many years evaded justice, and Mathilde's silence is accounted for by the fact that Larsan married and deserted her some years before.

ACTING.—The honours of acting go to Lorin Raker for his creation of the astute reporter, Jo. The solution to the escape of the assailant is ingeniously discovered by this remarkable young man. The excellent cast includes Ethel Grey Terry, George Cowl and Wm. S. Walcot.

PHOTOGRAPHY.—Very clear and good.

CAPITOL FILM SONG CYCLE. Marks 10.

Much interest was aroused in film circles by the presentation at the London Pavilion on Friday last of a cycle of songs, the incidents of which were illustrated on the screen in the usual manner of films. The novelty of the cycle lies in the fact that the incidents are accompanied by a vocalist in the audience who sings the words in exact synchronisation with the movements of the artists on the screen—a feat which, though several times attempted, has up till now met with but a small measure of success.

A perfect representation of the incidents contained in the popular Feldman ballad, "Old Pal," opened the proceedings, the human story being both finely acted and sung. "Make Believe," another Feldman hit, which it may be remembered, tells of how a circus clown repays his debt to the doctor who had saved his child's life by a like action, was also finely acted and accompanied by the vocalist in exact time, the others which we witnessed, "Smiling Through" and "Whispering" being no less successful.

There is little doubt but that the experiment will be a huge success.

"THE CONFLICT."—Marks 9½.

F.B.O. Universal (American) production, featuring Priscilla Dean and Herbert Rawlinson. 6 reels.

GENERAL DESCRIPTION.—A thrilling and powerfully-acted story of lumber-camp life. The most notable features are some wonderful stunts performed on swiftly-floating logs by the two leading stars.

STORY.—Dorcas is a pleasure-loving society girl, but under the terms of her father's will is obliged to go and live with her uncle, a lumber-camp king, a morose and sinister old man, apparently very much under the thumb of his housekeeper, Miss Laho. During the story the awful Miss Laho attempts to poison Dorcas, who discovers the reason of her uncle's fear is the threat of exposure for murder that the housekeeper holds over him. There has been no murder committed, as is all made clear in the end. Jevons is a very pleasant young man, who owns property near that of the uncle, and whom the old man wishes to ruin. Dorcas, falling in love with Jevons, helps him to frustrate her uncle's plans, and when he is kidnapped by the old man, takes charge of his men and succeeds in getting the valuable logs floated down the river, and also rescues her lover from a perilous position, not without considerable risk to herself. These scenes are very finely done.

ACTING.—Although not provided with the opportunities for dramatic acting that she had in "Reputation," Priscilla Dean is a convincing and spirited Dorcas, supported by Herbert Rawlinson as her lovable lover and an excellent cast.

PHOTOGRAPHY.—Excellent.

"ENCHANTMENT."—Marks 9½.

Famous Lasky (American) Production. 7,000ft. drama, featuring Marion Davies.

GENERAL DESCRIPTION.—A film which children will appreciate and enjoy as much as their elders do. It is a lavishly-mounted production, with many beautiful scenes, including an exquisite representation of "The Sleeping Beauty" fairy tale and fine settings of certain acts in "The Taming of the Shrew." A pleasant humour is kept up by the witty subtitles.

STORY.—A poor, harassed father, possessed of a beautiful but self-willed daughter, thoroughly appreciates Petruchio's handling of his Katrina during a performance of Shakespeare's comedy. He invites home the famous actor who interpreted the part, and proposes that he try his "taming" methods on the naughty daughter. But the young lady merely sees another prospective slave in the actor, and considers he ought to metaphorically throw himself at her feet as all other men are in the habit of doing. Moreover, the man falls genuinely in love with her, throwing away all chances of success he might have had, and discloses to her the father's plot. At first she is naturally angry, but as he is about to penitently take his departure she shows discrimination enough to realise that out of all the men who surround her he is the one she really cares for.

ACTING.—Marion Davies looks lovely, at the same time acting very well. Forest Stanley is convincing as the actor, and the rest of the work is done by a good cast.

PHOTOGRAPHY.—Magnificent in parts, and beautiful throughout.

The Filming of "Rob Roy."

Will Kellino has finished his latest "Westminster" picture, and is now devoting his attention to preparations for filming the "Westminster" production of "Rob Roy" in the spring. The story is by Alicia Ramsey, the well-known playwright and scenarioist, and will not lack in dramatic thrills. Considerable attention is being paid to the scenic backgrounds. A large percentage of the story will be played against natural scenery—in Scotland, of course—and as a great number of Rob Roy's exploits took place on the land owned by the ancestors of the Duke of Argyle, the Duke has graciously given his permission for taking many of the scenes of the film on his estates.

"What Woman Will Do."

The Phillips Film Co.'s next offering is "What Woman Will Do," with Anna G. Nilsson as lead. Many big scenes in the production include a dive into New Harbour, an amazing cabaret spectacle, a spiritualistic séance, and a wonderfully photographed horse-race—variety enough to satisfy the most exacting. The trade show is at the Shaftesbury Pavilion to-morrow

The Spirit of the Dance.

One of this week's features of Gaumont's attractive "Around the Town" is a dance by Edna Maude—"the spirit of the dance." By a special process, her graceful movements will also be photographed fifteen times slower, clearly showing the beautiful motions made by this dancer.

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ENTERTAINMENT FINANCE.

MOSS'S EMPIRES, PAVILION AND PALACE.

The announcement of the conditions which the Stock Exchange Committee propose to bring into force as soon as the present Treasury regulations lapse has been received with considerable interest in the City. The reintroduction of fortnightly settlements and contangoes should cause a much broader tendency in markets, and especially in the more speculative quarters of the Stock Exchange.

Markets generally during the week have been quietly steady, attention mostly being confined to British and Colonial Government Stocks, which have all moved up further. The activities of the Government Broker in the Consol market have been rather more pronounced, and this, coupled with the continued cheapness of money, has caused an all-round rise.

Moss's Empires.

The returns from the entertainment world for 1921 continue to come in, and the tale is still one of adversity. The Gulliver circuit is by no means alone in showing reduced profits on the year. Moss's Empires, Ltd., which controls the London District Empire Palaces, the London Hippodrome and several well-known provincial variety houses, have managed to secure a balance at the credit of profit and loss account amounting to £116,634, which compares with £257,692 for the twelve months preceding. This is a very considerable falling off, but the dividend is not unduly reduced, being 10 per cent. this time, as against 12½ per cent. for the previous session.

Last year, however, an additional bonus of 7s. 6d. per share free of tax was distributed, whereas nothing is forthcoming in the way of a bonus for 1921. The amount allowed for depreciation is also reduced, only £6,900 being written off this time, contrasted with £35,000 in the 1920 accounts. Nothing is added to the reserve fund, which benefited to the extent of £30,000, in the previous accounts. The amount carried forward is also lower at £51,775, against £64,900 brought in. The reserve fund is now £400,000, so the company has something to fall back upon in these lean days. The reserve would have been larger, but £100,000 has had to be transferred to the income tax reserve, in order to meet the extortionate demands of the Government.

London Pavilion's Profits.

The London Pavilion has not done so badly, and is to be congratulated on only dropping about £1,300 from last year's profits, the figures being £20,700, including £4,200 brought forward from the previous account. This is evidence of very sound management and a happy stroke of good fortune in having gauged the public taste so successfully. The ordinary shareholders are in the happy position of receiving 6 per cent for the year and a bonus of 1s. per share free of tax, being but little less than last year, when the dividend was 7½ per cent. plus bonus. £2,500 is carried to reserve, as compared with £3,000 in the previous accounts, and the fund now amounts to £22,500.

Another interesting item of news is the announcement by Mr. W. H. Chantrey, the liquidator of the Palace Theatre, that a third and final dividend of 6d. per share is being paid to Palace shareholders, making in all a return of 30s. 6d. for each 10s. share, of which only 9s. was paid up. This compares very favourably with the directors' estimate of a return of 29s. per share at the time the theatre was sold. There is little doubt that the sale was effected at an opportune time, for if the transaction had been carried through under prevailing conditions the offer, and therefore the return to the shareholders, would have been very different.

At the meeting on Monday the chairman stated that the soundness of the balance-sheet to-day, when compared with that of only four years ago, is a matter of great satisfaction to the Board. Comparing cash resources with loans and creditors, the company is no less than £22,000 better off on balance. In addition, the company's property has benefited by the expenditure of large sums, without any portion of that expense falling upon the concern. "The Fun of the Fayre" has been one of Mr. Cochran's best productions, and the Board's confidence in him is unabated. The company's agreement with Mr. Cochran has been modified during the year. The chairman voiced a strong protest with regard to the Entertainment Tax.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

L. LEICHNER (ENGLAND), LTD.—Regd. Feb. 1, 15a, Whitcomb-street, W.C.2. To carry on the business of theatre, music hall, concert hall, and cinema proprietors, &c. Capital £2,000 in 1,700 10 per cent. cum. par. pref. shares of £1 each, and 6,000 ordinary shares of 1s. each.

L.P., LTD.—Regd. Feb. 7. To acquire and carry on the business of producers, contractors, distributors, and general dealers in moving pictures, films, or other devices for moving or stationary photographic visualisations, and to act as advertising agents and general publicity agents. Capital £100 in 100 shares of £1 each. Subscribers: J. R. Beckensall, 15, Compton-terrace, Upper-street, N. (clerk); C. T. Twort, 87, Holmdene-avenue, Herne Hill, S.E. (clerk).

Plymouth and Sunday Cinemas.

Plymouth Watch Committee has had an application from the Cinematograph Exhibitors' Association (Devon and Cornwall Branch) for permission to open cinemas to the public on Sunday evenings for a period of three months, and a deputation from the Association has attended the meeting in support of the application.

Deputations from the Three Towns Free Church Council, the Ruridecanal Conference, the Plymouth, Devonport and Stonehouse Sunday School Union, and the Free Church Women's Council attended and opposed the application.

Letters from various organisations protesting against the opening of cinemas for the exhibition of films on Sundays were submitted.

The Committee has refused to sanction Sunday opening.

New Ellen Terry Film.

The Big Four Famous Productions announce that their initial venture, "Potter's Clay," a 5-reel film in which Miss Ellen Terry plays the leading part, has been completed, and will be ready for presentation within the next few weeks. Miss Terry is supported by an excellent company, the hero and heroine being in the hands of Dick Webb and Peggie Hathaway respectively.

RACING TOPICS.

WINDSOR, LINGFIELD, AND LUDLOW.

A Fine Week's Sport Ahead.

Several meetings of late have had to be abandoned from bad weather. Birmingham has now gone by the board, and we can only hope for good sport at both Windsor and Lingfield this week-end.

Main interest centres round the National horses just now, as those with pretentions should be asserting themselves. It is all very well to talk about Liverpool being a country with characteristics that cannot be compared with the meetings where easier jumps are to be encountered, but a real try out over 3 miles or over is not to be ignored. We are getting these from day to day, and horses that come through in winning colours are never to be overlooked.

Arravale's Performance.

The win of Arravale at Sandown satisfied many good judges, and if Mr. Whitaker is lucky enough to possess a better in the stable he is indeed a man to be congratulated. It means that he is practically certain to go very close and probably win, bar accident. His other entries are Ardonagh, Green Wavelet, and Badminton II., and of these Ardonagh has the credit for running a real good race with Troytown for a long way in the race won by the Irish horse. She may well be the Simon Pure at the finish, and for that solution we must wait patiently for a showing of hands.

Gore is sure to have a big say in the disposal of the spoils for this race, and with Southampton, Sir Hugh, and Masterful to choose from, it is certain that he will have a favoured one at the finish. Present advices point strongly to Southampton, which has done enough to show that he is a real topper over fences, and though so far he has not shown ability to go the distance in public, there does not appear to be any doubt about his capacity in this respect down Findon way.

The Hon. A. Hastings has a strong string numerically, but as far as public running is concerned Clashing Arms and the Turk II. look the best of this lot.

There are several others that look to have chances, but if we were forced to a conclusion, the best of Whitaker and the best of Gore would carry the vote.

The Lincolnshire Handicap is still an open book. No news of a tangible character is to hand, so it only remains to reiterate our original views upon the race, that Monarch, Royal Alarm, Black Gown, Sangot, and Ugly Duckling are all well treated, and to these we add Vivaldi and Highlander, of whom accounts are reassuring.

Hints for the Week

At Windsor to-day the Slough Hurdle Handicap gives an opportunity for a smart light-weight, and CESSFORD is very likely to win the race. She must be followed, as she is a sure winner in the near future.

MYTHICAL has been going exceedingly well in home gallops of late, and will take an immensity of beating for the Staines Handicap Steeplechase.

On Thursday the rapidly improving GAUNTIAN holds sound chances in both the College Steeplechase and the Curfew Five-year-old Steeplechase.

CASTLE IN SPAIN is now in perfect trim, and should be backed for the Bromfield Hurdle Race at Ludlow.

On Friday, at Lingfield, the Felcourt Hurdle Handicap is a very likely event for ILDERTON, who should be followed.

For the Manifesto Steeplechase a real good outsider is KINGSTON HILL, who has been going exceedingly well of late in home gallops.

On Saturday follow SOUTHAMPTON for the Troytown Handicap Steeplechase, and keep on following him. This is a real top-sawyer over fences.

The Waldingham Handicap is a good thing for PERRY HILL, and only in his absence should we fancy Morganatic Marriage.

We have received a copy of that invaluable racing guide, "Form in a Nutshell" Annual, giving all racing under Jockey Club Rules in 1921. The unique feature of the book is that remarks on the running of the horses in the various events are given. These should prove of real value in estimating chances for forthcoming events. The book is published by "The Jockey," 24, Chancery-lane, London, W.C., at 5s.

Hopi Indians Pose for Pictures.

"Ghosts of the living dead." That is how the Red Indians who appear in the forthcoming Douglas Fairbanks' Allied Artists' production, "The Mollycoddle," described their first moving picture. It was necessary for the sake of reality to secure the co-operation of the Hopi Indian tribe (some members of which have since died) in filming the picture. A special screen was erected on the desert, and every Red Indian attended the showing of this episode in "The Mollycoddle."

As the Indian figures in fantastic dances began to zigzag before their astonished eyes there was a buzz of excitement. Two aged Redskins jumped to their feet, shouted something in their native tongue, and disappeared in the dark. Others followed, and the show looked like breaking up, with serious results. Doug. had the picture stopped, and when the lights were turned up learnt the reason of the Indians' flight. They imagined the likenesses on the screen were the actual ghosts of the dead!

McLaglen—Physical Culture Expert.

Victor McLaglen, the well-known boxer-film-actor, hopes to open a school of boxing and physical culture. He aims at organising a scheme whereby students may study physical culture through methods which are far more simple, but just as effective, as those now taught in gymnasiums.

"It is not essential for students to attend classes," says McLaglen. "I have devised a series of exercises which can be carried out in one's home, and yet they exercise every muscle of the body. I am now at work on the volume, and hope to have it completed shortly. Of course my film work comes first, and this book I am arranging in my spare time (what little I have). My school will be run on my own lines, and although I shall take an active interest in it, the students will be trained by instructors specially schooled by myself."

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SCOTLAND'S CINEMA BALL.

Many Screen and Stage Stars Present.

It was very gratifying to hear Mr. A. B. King (the retiring president of the Glasgow Cinema Club) intimating to the large audience present at the Scottish Cinema Ball (held in St. Andrews Halls, Glasgow, on Friday last) that the adage that the third time was lucky had proved true as far as this particular function was concerned. The number of dancers as well as the number of spectators exceeded the last two Scottish Balls, and as a result there should be a goodly sum of money to be handed over to the deserving charities. Spectacularly the latest ball was even more sparkling than any of its predecessors, and six hundred revellers in costume and many brilliant, flashing coloured lights were the outstanding features of the function.

Included in the company were such well-known film stars as Miss Florence Turner, Mr. John Stuart, Mr. Victor MacLagen, and Mr. Fred Wright, while cinema celebrities present included Mr. A. C. Berman (General Manager of the Allied Artistes' Corporation), Mr. George Smith (Managing Director of Goldwyn Pictures, Ltd.), Mr. James McBride (the new President of the Glasgow Cinema Club), Mr. J. J. Bennell (Past-President of the Scottish Branch of the C.E.A.), Mr. Ritson Bennell (President of the Scottish Branch of the C.E.A.), Mr. Kenelm Foss (the famous film producer), and many others.

Theatrical stars also scintillated brilliantly, and among others whom our representative noticed in the course of the evening were popular Will Fyffe, from the Glasgow Theatre Royal pantomime; "Doodles," the great Hengler's Circus clown; Mr. "Jock" Kirkpatrick, the popular manager of the Glasgow Pavilion; Lee White and Clay Smith, from the Glasgow Alhambra, and Mr. Fred Collins.

It was nearing midnight when the grand parade—a brilliantly delightful sight—took place, and it was also round about this period that any little speechifying was done. Mr. A. B. King took the opportunity of mounting the platform for the purpose of successively introducing to the audience Mr. Victor MacLagen, Mr. Fred Wright (whom he described as one of the younger members of an old theatrical family), and Mr. Kenelm Foss (whom, he recalled, had been the producer of over two hundred plays at the old Glasgow Repertory Theatre), and it need hardly be added that all these stars received an ovation on bowing their acknowledgments. "But," added Mr. King "we have left a most interesting presentation to the end, and I now have very much pleasure in introducing to you Miss Florence Turner." Miss Turner, who received the heartiest of receptions, expressed herself as delighted to have the opportunity that evening of meeting so many of her old Scottish friends, and she felt that that evening she had greatly added to that little list. She was also pleased to think that on the platform were some of the "nice boys" who were also associated with the cinema profession, and, as everyone of these claimed to be Scots, they had been in the habit hitherto of rather crowing over her because she happened to come from America. "However," continued Miss Turner, "these boys do not know that I happen to have had a Scottish grandfather—so there!"

Later in the evening Miss Turner appeared in the rôle of auctioneer, and as a result of this pleasing little "stunt" a goodly sum of money went to help the funds, "Doodles" likewise doing his little bit in the same connection.

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"My little boy's face was in an awful state with eczema. At first it was only on his chin, but it spread all over his cheeks and brow, and it itched terribly. He could not keep from scratching, and of course that made it worse. I had advice, but nothing did any good. There were pimples and blackheads too, and I was at my wits' end what to do. Then one day I read about Germolene and tried it. The result was wonderful. Germolene soothed at once. There was no more scratching because there was no more itching.

After a few dressings the rash disappeared entirely, and new healthy skin appeared. I continued using Germolene for blackheads that remained. I used Germolene Soap too, and the result is that my boy's face is now as clear and well as ever."

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ON THE ROAD.

PLAYS.

AEGAR (BLUE).—Feb. 13, Empire, Middlesbrough; 20, Chesterfield.
ALADDIN (ARNOLD).—Feb. 13, Queen's, Leeds.
* ARCADIANS, THE (NORTH).—Feb. 13, T.R., York; 20, Empire, Preston.
BABES IN THE WOOD (MEARS).—Feb. 13, Grand, Walsall.
* BABES IN THE WOOD (JAZON AND MONTGOMERY).—Feb. 13, Osborne, Manchester.
BABES IN THE WOOD (SCOTT).—Feb. 20, Grand, Blackpool.
* BABES IN THE WOOD (VENTOM SWIFT).—Feb. 13, New, Mountain Ash; 20, T.R., Barry.
* RAYNTON (HENRY) SHAKESPEAREAN CO.—Feb. 13, Court, Wigan; 20, Hip., Leigh.
BEAUTY AND THE BEAST.—Feb. 13, Grand, Luton.
* BETTY (MACDONALD AND YOUNG).—Feb. 13, Court, Warrington; 20, T.R., St. Helens.
* BLUE LAGOON (T. C. WRAY).—Feb. 13, Barrow; 20, Carlisle.
* BO-PEEP (CARLTON FREDERICKS).—Feb. 13, Jubilee Hall, Weymouth.
BRITISH NATIONAL OPERA CO.—Feb. 13, Alhambra, Bradford.
* BROWN SUGAR (LION, WALLS AND HENSON).—Feb. 13, O.H., Coventry; 20, Hip., Huddersfield.
* BROWN SUGAR (MAINWARING-DUNSTAN).—Feb. 13, O.H., Perth.
* BULL-DOG DRUMMOND.—Feb. 13, Empire, Kingston.
BUTTERFLY ON THE WHEEL.—Feb. 20, O.H., Blackpool.
* CARL ROSA OPERA CO.—Feb. 13, Glasgow; 20, Glasgow.
* CARL ROSA OPERA CO.—Feb. 13, Preston; 20, York.
* CARL ROSA OPERA CO.—Feb. 13, Leigh; 20, Oldham.
* CARL ROSA OPERA CO.—Feb. 13, Hereford; 20, Coliseum, Long Eaton.
CARNIVAL (MATHESON LANG).—Feb. 13, New Pal., Westcliff; 20, T.R., Bournemouth.
*CHARLEY'S AUNT.—Feb. 13, Wimbledon Theatre, S.W.; 20, Palace, Gloucester.
* CHARM SCHOOL (MADCONALD AND YOUNG).—Feb. 13, T.R., Bath; 20, T.R., Worcester.
CINDERELLA MAN (BENEDICT).—Feb. 13, Grand, Blackpool.
CUPID IN HOSPITAL.—Feb. 13, W.G., New Brighton.
* DADDY LONGLEGS (MACDONALD AND YOUNG).—Feb. 13, Palace, Newark; 20, Corporation, Chesterfield.
D'ALBERT (FRED) AND CO.—Feb. 13, Electric T., Barking.
DANIEL.—Feb. 20, West Pier, Brighton.
DEANE (HAMILTON) CO.—Feb. 13, T.R., Lincoln; 20, T.R., Lincoln.
* DENVILLE REP. CO. (ALFRED).—Feb. 13, Arcadia, Colwyn Bay; 20, Arcadia, Colwyn Bay.
DICK WHITTINGTON (BISHOP).—Feb. 13, Hulme Hip., Manchester.
DICK WHITTINGTON (COOKE).—Feb. 13, Theatre, Paisley.
* DOBELL (W. L.).—Feb. 13, T.H., Galway (3), T.H., Sligo; 20, T.H., Sligo.
* DOLLAR PRINCESS, THE.—Feb. 13, T.R., Bury; 20, T.R., Dewsbury.
DORAN (CHARLES) SHAKESPEAREAN CO.—Feb. 13 Borough, Stratford; 20, T.R., Norwich.
* DOUGLAS AND VAUGHAN REP. CO.—Feb. 13, T.R., Yarmouth.
* D'OYLY CARTE OPERA CO.—Feb. 13, Her Majesty's, Carlisle; 20, Empire, South Shields.
FAIR AND WARMER (WYN WEAVER).—Feb. 13, Shakespeare, Liverpool; 20, Grand, Mansfield.
* FORBES-ROBERTSON (FRANK) CO.—Feb. 13, T.R., Norwich; 20, T.R., Halifax.
* FRENCH DANCER, THE.—Feb. 13, Gaiety, Hastings; 20, Pleasure Gdns., Folkestone.
* GABRIELLE.—Feb. 13 Court, Liverpool; 20, P.O.W., Birmingham.
* GARDEN OF ALLAH.—Feb. 13, T.R., Halifax; 20, T.R., Rochdale.
* GIPSY PRINCESS (IMESON).—Feb. 13, Grand, Southampton; 20, O.H., Northampton.
* GIPSY PRINCESS (MACDONALD AND YOUNG).—Feb. 13, T.R., Ashton-under-Lyne.
* GIPSY PRINCESS, THE (L.M.S.).—Feb. 13, Prince's, Manchester; 20, Hippo., Golders Green.
GOLDEN MOTH, THE.—Feb. 13, T.R., Newcastle-on-Tyne; 20, T.R., Newcastle-on-Tyne.
GOODY TWO-SHOES (CLARENCE).—Feb. 13, Hip., Keighley.
* HILL - MITCHELSON (E.) REPERTORY CO.—Feb. 13, T.R., Leicester; 20, T.R., Leicester.
HIS LITTLE WIDOWS.—Feb. 13, Hip., Southend; 20, Hip., Boscombe.
* HUNKY DORY.—Feb. 13, T.R., Edinburgh.
IDOL OF PARIS.—Feb. 13, T.R., Aston, Birmingham.
* IRENE (MACDONALD AND YOUNG'S NORTH CO.).—Feb. 13, T.R., Bolton; 20, T.R., Bury.
* IRENE (MACDONALD AND YOUNG'S SOUTH CO.).—Feb. 13, T.R., Coalbridge; 14, Grand, Falkirk.
JACK AND JILL (HENRY LEES).—Feb. 13, T.R., Darlington; 20, Hippodrome, Rochdale.
* JACK THE GIANT - KILLER (BLERIOT).—Feb. 13, Hippo., Ashton-u.-Lyne.
* KNAVE OF DIAMONDS (DANIEL MAYER & CO.).—Feb. 13, T.R., Torquay; 20, T.R., Bath.
* KNAVE OF DIAMONDS (HOWARD AND CHATTELL).—Feb. 13, Crewe; 20, Stourbridge.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—Feb. 13, O.H., Leicester; 20, King's, Hammersmith.
* (K) NIGHT OF THE GARTER.—Feb. 13, Palace, Salisbury; 20, Jubilee Hall, Weymouth.
* LADY OF THE ROSE.—Feb. 13, Lyceum, Edinburgh; 20, King's, Glasgow.
* LILAC DOMINO (BUTT).—Feb. 13, Lyceum, Sheffield; 20, New, Oxford.
* LITTLE BIDDY O'BRELL.—Feb. 13, T.R., Yarmouth.
* LITTLE DUTCH GIRL (HUTCHISON).—Feb. 13, T.R., Huddersfield.
LITTLE JACK HORNER.—Feb. 13, Pav., Liverpool.
LITTLE MISS MUFFET (HENRY LEES).—Feb. 13, Hippo., Wigan; 20, T.R., Middlesbrough.
* MAID OF THE MOUNTAINS (EDWARDES).—Feb. 13, O.H., Manchester.
* MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Feb. 13, T.R., Exeter; 20, Palace, Salisbury.
MARSH (ALEX.) SHAKESPEAREAN CO.—Feb. 13, T.R., West Stanley; 20, Grand, Lancaster.
* MARY (BUTT).—Feb. 13, King's, Glasgow; 20, Prince's, Manchester.
* MARY (MACDONALD AND YOUNG).—Feb. 13, O.H., Southport; 20, W.G., New Brighton.
MOTHER GOOSE (WAGNER).—Feb. 13, Grand, Halifax; 20, Metropole, Bootle.
* MY OLD DUTCH (CHEVALIER).—Feb. 13, T.R., Chatham; 20, Grand, Wolverhampton.
NAUGHTY WIFE (MACDONALD AND YOUNG).—Feb. 13, T.R., Rochdale.
NEILSON (H. V.) SHAKESPEAREAN CO.—Feb. 13, Palace, Gloucester; 20, T.R., Exeter.
NIGHTIE-NIGHT.—Feb. 13, T.R., Bournemouth; 20, Victoria O.H., Burnley.
* NIGHT OUT, A (T. C. WRAY).—Feb. 13, A.H., Kirkcaldy; 20, T.R., Darlington.
* NOTHING BUT THE TRUTH (MACDONALD AND YOUNG).—Feb. 13, T.R., South Shields; 20, T.R., Stockport.
OLD KING COLE (HENRY LEES).—Feb. 13, Olympia, Glasgow; 20, Alhambra, Stirling.
* O'MARA OPERA CO.—Feb. 13, Dublin.
* PADDY THE NEXT BEST THING (RED).—Feb. 13, O.H., Dunfermline; 20, T.R., Coatbridge.
* PEG O' MY HEART (MACDONALD AND YOUNG).—Feb. 13, New, Cardiff; 20, T.R., Torquay.
PRIEST AND THE WOMAN.—Feb. 13, Lyceum, Ipswich.
PUSS IN BOOTS.—Feb. 13, Empire, Gateshead.
QUEEN MOTHER.—Feb. 13, T.R., Peterborough; 20, T.R., Sheffield.
RED RIDING HOOD (BRENNAN).—Feb. 13, Hip., Salford.
* RED RIDING HOOD (KIDDIE).—Feb. 13, Hip., Darwen.
RIDDING OPERA CO.—Feb. 13, Grand, Falkirk; 20, Gaiety, Methil, N.B.
ROBIN HOOD (LYNDON GLEN).—Feb. 13, Hippo., Bolton.
ROBINSON CRUSOE (JAY EMM).—Feb. 13, Hippo., Nottingham.
* ROMANCE.—Feb. 13, P.O.W., Grimsby; 20, Court, Wigan.
* ROYAL DIVORCE, A.—Feb. 13, Metropole, Bootle; 20, T.R., North Shields.
* SAFETY MATCH, A (COURTNEIDGE).—Feb. 13, O.H., Belfast; 20, T.R., Nottingham.
* SAFETY MATCH, A. (COURTNEIDGE).—Feb. 20, Hip., Birkenhead.
* SALLY (GROSSMITH AND MALONE).—Feb. 13, T.R., Nottingham; 20, Grand, Hull.
* SALLY.—Feb. 20, Court, Liverpool.
SAVAGE AND THE WOMAN.—Feb. 20, Hippo., Southampton.
SCANDAL.—Feb. 13, O.H., Blackpool.
* SEVEN DAYS' LEAVE.—Feb. 13, Palace, Dorchester.
SIGN OF THE CROSS.—Feb. 13, Met., Abertillery; 20, New, Barrowed.
* SIGN ON THE DOOR.—Feb. 20, T.R., Bolton.
* SILVER KING.—Feb. 13, T.R., Dewsbury; 20, Hip., Wrexham.
* SINBAD THE SAILOR (CARLTON FREDERICKS).—Feb. 13, Palace, Trowbridge (3), Palace Yeovil (3); 20, Palace, Chippenham (3), Palace, Frome (3).
SINBAD THE SAILOR (LE CREN).—Feb. 13, Hippo., Ashton-under-Lyne.
SLEEPING PARTNERS.—Feb. 13, Pav., Glasgow.
* SOUTHERN MAID (EDWARDES).—Feb. 13, Hippo., Birkenhead.
* SOUTHERN MAID, THE.—Feb. 13, T.R., Southport; 20, O.H., Cheltenham.
SPECKLED BAND, THE.—Feb. 13, West Pier, Brighton.
* SYBIL.—Feb. 13, Grand, Hull; 20, Alhambra, Barnsley.
* SYBIL.—Feb. 20, Hippo., Keighley.
THANK YOU, PHILLIPS.—Feb. 13, Ramsgate; 20, Gaiety, Hastings.
* TO-NIGHT'S THE NIGHT.—Feb. 13, T.R. Guildford; 20, Court, Bedford.
* TRUMP CARD, THE.—Feb. 13, Pleasure Gardens, Folkestone.
UNCLE TOM'S CABIN.—Feb. 13, T.R., Leamington.
* UP IN MABEL'S ROOM.—Jan. 13, T.R., Sheffield.
* WEEK-END, A. (W. W. ELLIS NO. 1 CO.).—Feb. 13, T.R., Aldershot; 20, Palace Chelsea.
WILLIAMS (BRANSBY) & CO.—Feb. 13, P.O.W., Birmingham.
* WRONG NUMBER.—Feb. 13, Grand, Swansea; 20, Grand, Hull.

REVUES.

* ALL ABOARD.—Feb. 13, Her Majesty's, Walsall.
ALL BLACK.—Feb. 20, Pavilion, Ayr.
BOW-WOW.—Feb. 13, Gem, Maesteg; 20, Empire, Mountain Ash.
COME ON, STEVE!—Feb. 13, Hippo., Newcastle; 20, Hippo., Newcastle.
CRACKERS.—Feb. 13, T.R., Smethwick.
DINKIE DARLING.—Feb. 20, Empire, Penge.
DON'T WORRY.—Feb. 13, T.R., South Shields.
EYE-OPENER.—Feb. 13, O.H., Dudley.
FOOTLIGHT FROLICS.—Feb. 13, Queen's Park Hip., Manchester.
FRIVOLITIES.—Feb. 13, Pav., Leicester.
GAY GOLDEN.—Feb. 13, T.R., Sheffield.
GIPSY LAND.—Feb. 13, Coliseum, Ilkeston.
* GO AS YOU PLEASE.—Feb. 13, Palace, Chelsea.
GOAL.—Feb. 13, T.R., Wolverhampton.
GOLD AND GLITTER.—Feb. 13, T.R., Whitehaven.
HOW RIPPING!—Feb. 13, Regent T., Longton.
IT'S CHAMPION.—Feb. 13, Queen's, Farnworth.
JEWELS, THE.—Feb. 13, Victory Th., Sunderland.
JINGLES.—Feb. 13, Empire, Sunderland; 20, Emp., West Hartlepool.
LADS OF THE VILLAGE.—Feb. 13, Hip., Aldershot.
* LEAGUE OF NOTIONS.—Feb. 13, Palace, Tottenham.
LIZZIE.—Feb. 13, Eastbourne.
ME AND MY GAL.—Feb. 20, Empire, Chatham.
MR. TOWER OF LONDON.—Feb. 13, York; 20, Islington.
OH, DOLLY!—Feb. 13, Hip., Selby.
OH, I!—Feb. 13, Hip., Chesterfield; 20, Empire, York.
PEARLS.—Feb. 13, Grand, Mansfield.
ROCKETS.—Feb. 13, Empire, Edinburgh; 20, King's, Dundee.
ROSE-PETALS.—Feb. 13, Palace, Watford.
ROUNDABOUT, THE.—Feb. 13, Empire, Chatham; 20, Elephant and Castle, S.E.
* SAMMY IN SOCIETY.—Feb. 13, Metropole, Manchester.
* SCRAP-BOOK, THE.—Feb. 13, Hippo., Sheffield; 20, Hippo., Leeds.
SHIP AHOY!—Feb. 13, Alexandra, Dovercourt.
SHORT AND SWEET.—Feb. 20, Hippo., Portsmouth.
SPANGLES.—Feb. 13, Empire, Glasgow; 20, Alhambra, Bradford.
SPARKLETS.—Feb. 13, Hippo., Boscombe.
SPARKLETS (CURRIES' ENTERPRISES, LTD.).—Feb. 20, Hippo., Hamilton.
* SPLINTERS OF 1922.—Feb. 13, Grand, Hanley; 20, Hippo., Liverpool.
STOCKPOT, THE.—Feb. 13, Argyle.
TAKE A REST.—Feb. 13, Hippo., Hamilton; 20, Theatre, Paisley.
TRIP TO CAIRO.—Feb. 13, T.R., Worthing.
WEDDING BELL(E)S.—Feb. 13, Empire, Pene.
WHAT A LIFE!—Feb. 13, Palace, Durham; 20, T.R., West Stanley.
WHAT A NIGHT!—Feb. 13, Hippo., Wolverhampton.
WHAT NEXT?—Feb. 13, Hip., Norwich; 20, Hippo., Ipswich.
* WHIRLIGIG, THE (NO. 1).—Feb. 13, Emp., Edmonton.
* 1922 REVUE.—Feb. 13, Empire, Swansea; 20, Empire, Newport.

* Members of the Association of Touring Managers.

The Bancroft Dramatic Club will appear at King's George's Hall, Y.M.C.A., Tottenham Court-road, on Saturday, in Sir Arthur Pinero's drama, "Sweet Lavender." The performance begins at 7.30.

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Among the many interesting features at the Cookery and Food Exhibition at the Horticultural Hall, will be a large and attractively laid out stand by Flugel & Co., Ltd., the well-known firm of carbonating engineers, who have recently opened extensive show-rooms at 92, Queen Victoria Street, E.C.4. The chief exhibit at this stand will consist of a large "Flugel" soda fountain bar. It is a magnificent piece of work, and is suitable for installation in the premier hotels of the world. Everything that can possibly be required for the preparation of aerated fruit drinks and ice cream dishes is ready for immediate use.

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AMUSEMENTS IN SOUTH AFRICA.

(FROM OUR OWN CORRESPONDENT.)

CAPE TOWN, Jan. 12.—OPERA HOUSE.—S. L., Leonard Rayne; G. M., Grant Fallowes.—Leonard Rayne's company, supporting Freda Godfrey and Alfred Paumier, produced, on January 9, the Italian play, "Carnival," before an excellent house. As Silvio Steno Alfred Paumier gives a finished and well-balanced interpretation of the character. His acting is brilliant. In the part of Simonetta Miss Freda Godfrey proves her delightful versatility, her acting being an artistic treat. Her delivery and elocution are most distinct, even though she does not raise her voice very high. Clarence Bigge did well as Count Andrea Scipione and Eve Moss as Ottavia was good. The rest of the characters were in capable hands Sir James M. Barrie's "Dear Brutus" will be produced January 16.

TIVOLI.—M., John S. Goldstone.—The bill for the week commencing January 11 comprises Stanley Argall, vocalist; Betancourt, the clever equilibrist, assisted by a lady. Betancourt gives a fine show, and his act is a hit. A local trio, Con Morris, Jan Luyt and Max Miller, give a vocal and instrumental act. Tom Leamore, the comedian, is well received in his third week. Lola Harvey and Syd. Courtney, in a musical act, prove a talented couple. Arthur Ferriss and Ethel May, in a sketch, "Two's Company, Three's ——?" are very amusing, and Donal McDougal, Scotch comedian, gives a good show.

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"That's a Carpenter's Job," (J. P. Long). "Crown and Anchor," (J. W. Connor).
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Monarch of the Banjo.
All Coms., GEO. BARCLAY.

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BILLY HARLEY DORIS
IN BITS AND PIECES.

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This Week, SOUTH LONDON, Next, THE EUSTON
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THE NEW STYLE ENTERTAINER.
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Panto.—Principal Boy, "Aladdin."
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GOODFELLOW & GREGSON
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"WHERE THE LAUGHS COME FROM." ENORMOUS SUCCESS OF NEW ACT.

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Great Success of New Act "BACK TO EARTH."
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In a Sing Song by R. P. Weston & Bert Lee.
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All Coms.: WORLAND S. WHEELER.

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SCOTLAND'S FOREMOST COMEDIENNE.
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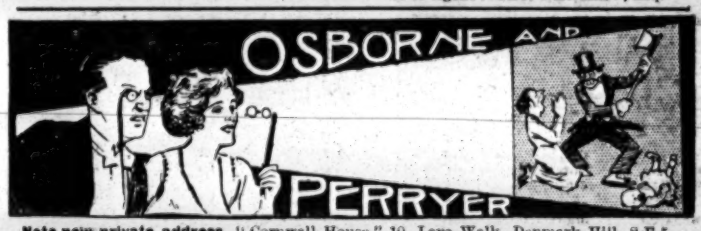

Note new private address, "Cornwall House," 10, Love Walk, Denmark Hill, S.E.5.
HACKNEY. Next, KINGSTON Coms.: Reeves and Lamport.

SANDY POWELL
EMPIRE, NEWPORT

LESLIE BARKER
Panto.—"CINDERELLA."
PRINCES THEATRE, BRADFORD

BILLY
RUTHERFORD and TIM.
SOUTH AFRICAN SEASON.
All Coms., C/o., "The Era."

MART and PEP
Those Entertaining Entertainers.
This, PALACE, OLDHAM. Next, PALACE, HALIFAX
Well anyhow, that Geddes' Axe won't hurt us any!

BETTER THAN OTHERS
HENGLER BROTHERS
This Week, ALHAMBRA, BARNSLEY
Next Week, "Does anyone want the Brokers in?"
P.A., 54, The Chase, Clapham Common, S.W.

CLARICE CHESNEY
DAINTY COMEDIENNE AND DANCER.
Principal Boy, ALEXANDRA, BIRMINGHAM

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THE IMPRESSIONIST.
L.T.V.
All Coms., E. H. GRANVILLE.

PETER META
DONALD and CARSON
(The Popular Scottish Comedian and his Bonnie Lassie) in "THE STABLE BOY."
PANTO. T.R., NEWCASTLE
P.A. 76, The Lawn, Shepherd's Bush

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SPINNING ROPES AND YARNS.

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THE TIP TOPICAL TALKOLOGIST.
Direction . . . . . JULIUS DAREWSKI.

DICK HENDERSON
"EBENEZER," THEATRE ROYAL, LEEDS
Yorkshire Post Says:—"Outstanding Success of Panto."
Yorkshire Evening Post Says:—"Instantanious Success."
Yorkshire Observer Says:—"Enormous Success."

MLLE. OLGA
MORSELLI
AND HER VIOLIN.
This Week, PALLADIUM, PALMER'S GREEN
Next Week, TOTTENHAM PALACE

ALBERT WHELAN

EMPIRE, CROYDON. Next, L.T.V.
Agent, GEORGE BARCLAY.

JEN LATONA

In Songs of Character and Humour.
AT THE PIANO.
HIPPO., LEWISHAM. Agent, Geo. Barclay.

WHAT
FRANK BENSON

looks like from the top of St. Paul's.
This Week, LEEDS. Next, SOUTHSEA
Perm. Add. 2, Stockwell Terrace, S.W.9. 'Phone 859 Brixton.

RENE RALPH

L.T.V. CIRCUIT

HILDA MUNDY

Playing lead in "Oh! Laugh."

See they have discovered a new Cocktail at the Savoy. Now then, Hull!

BILLY CARYLL

Starring in "Oh! Laugh."

Think we shall cut out our Tank scene for next week! But still I shall take my bathing costume, as I usually do a sort of Sea Lion kind of an act down by the Seaside there!

See Some French gink says we needn't die till we get to 150! Am trying to work out how many times I shall have played in "Oh! Laugh" by then!

MAUD HUGHES

The Phenomenal Soprano.
BORO', NORTH SHIELDS (6th Visit). Next, GRAND, BYKER (6th Visit)
FULLY BOOKED. COMS., MICHAEL LYON.

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PLAYING "PRINCESS," IN "DICK WHITTINGTON."
VACANT in March for 1st class Revue or Musical Comedy.
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I.V.T.A. Ltd. MOSS EMPIRES

THE LITTLE SURPRISE.
IVOR VINTOR

England's Smallest Dapper Comedian.
Panto, GRAND THEATRE, LEEDS.
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MARJORIE FULTON

COMEDIENNE.
EMPIRE, HACKNEY. Next, SHEPHERD'S BUSH

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"ON THE ROAD TO ANYWHERE."
THE OLD KNIFE-GRINDER.

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THROAT WHISTLING AND MONOLOGUES.
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HIPPO., EXETER. Next, WALHAM GREEN

REEVES and LAMPORT Present

Alec Daimler

The Mercurial Comedian.

NOTICE.
To Directors, Managers and Agents.

CARON TROUPE

MARVELLOUS LADY GYMNASTS.
Owing to closing of Halls, have vacant the following dates, March 20, June 26, Nov. 13.
All coms. to—
F. CARON, 24, Lambert Rd., Brixton Hill, London, S.W.

A New Act.

HELENA MILLAIS,

The well-known Actress Entertainer,
IN
Songs and Fragments from Life.

Managers and Agents are invited to see this Act this week at
THE METROPOLITAN. Times—6.45 & 9.5.
Perm. Add.—5, Riverview Gardens, BARNES,
'Phone—Hammersmith 459.

Hilda Nelson

Presents
"GEMS OF MELODY."
PATRICIA ROSSBOROUGH—Pianiste.
PETER MUSCANT—'Cellist.
Next Week, PALACE, SOUTHAMPTON

LLOYD & MONTROSE

BOB JUNE
NOVEL ENTERTAINERS.
All Coms.: 11, Furlong Road, Holloway, N.7.

WILL FYFFE

SCOTTISH CHARACTER COMEDIAN.
Panto. "ROBINSON CRUSOE" T.R., GLASGOW
All Coms., TOM PACEY.

HAL WRIGHT

THE BURLESQUE COMEDIAN
EMPIRE, FINSBURY PARK

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FOR THE KING OF SKETCH COMEDIANS.

"THE COFFEE STALL KEEPER'S LAMENT."
SYD. WALKER

Panto., T.R., NEWCASTLE
Representatives—GEO. BARCLAY & WALTER BENTLEY.

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Sole Agent, Edward Cranston.

G. H. ELLIOTT

THE ORIGINAL CHOCOLATE COLOURED COON.
EMPIRE, CHISWICK. Next, EMPIRE, CHATHAM
P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone—Wembley 67

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ANARTO

PALLADIUM, SOUTHPORT

CON. INGHAM

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LATEST SUCCESS.
SYNDICATE TOUR

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MIRTH, MELODY AND SYNCOPATION.
Agent—WALTER BENTLEY.

JACK SHIRES

Holidaymaking at Torquay.
Opening in "BUCCANEERS" March 6.

JUNE MILLS

ASSISTED BY WILLIAM INNES.
Playing Dame in Panto. T.R., EDINBURGH
WALTER BENTLEY

W. E. WILLIE
COLE & ROBBINS

EBONY ENTERTAINERS. "What's the matter with a Horse."
This Week, EMPIRE, CHISWICK. Next, KING'S, SOUTHSEA
Agents, F. & H. REEVES & LAMPORT.

HILDA DENTON

PRINCIPAL GIRL,
Theatre Royal, GLASGOW.

WILLIE ROLLS

HE DOES?
AMERICAN SEASON. All Coms., HENSCHEL'S AGENCY.
THE MOST WONDERFUL ACROBATIC ROLLER SKATING ACT.

GLADYS ASHTON

SOPRANO.
This Week, LONDON COLISEUM
36, Barrington Road, N.8. 'Phone Hornsey 1293.

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Chairman & Managing Director: SIR OSWALD STOLL.

Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR FEBRUARY 20, 1922.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
Isobel Elsom and Co in "The Surprise," Egorova, Schollar and Wiltzak, D'Albaicin, Cicely Courtneidge, Ethel Hook Bobbedillo, Fortunello and Cirillino, Masu, Parish and Peru, Lake and Barrasford, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Company as booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Marjorie Fulton, Dudley Dale, Fayre Four Sisters, Permane Brothers, Pipifax and Partner, Austin Rudd, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Dorothy McBlain, Scala and Lillian, Finlay Dunn, "Too Many Wives," Ernie Roma, Victor Andre, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
The Mountfords, George Jackley, Julot and Piero, Bichette, Syd Moorhouse, The Hadens, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Company as booked.
(Matinees Monday and Tuesday)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—
Charles Erard, Emilie Hayes, Bert Coote, Martyn and Florence, Lole and "Her," Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

Cinema Season.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.
GENERAL ADMINISTRATIVE OFFICES—
25, CHARING CROSS ROAD, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, Feb. 20th, 1922.

LONDON PAVILION.
C. B. Cochran's production
"Fun of the Fayre."

OXFORD.

METROPOLITAN.
Rehearsal at 12.15.
Noni and Horace. Hart and O'Brien.
Lily Morris. Harold D. Parsons presents "A Vocal Bouquet."
Gaston. Ellis Drake and Co.
Wilfred Burnand, etc.

CHELSEA PALACE.
Rehearsal at 12.
W. W. Ellis presents "A Week End."

SOUTH LONDON.
Rehearsal at 12.
Castang and Judge present "Tarzan's Playmates."
Pichel and Scale. Jay Whidden.
Amac and Partner. Geo. Rymer.
Ada Durham. Five MacLeods. Rich Taylor.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Charlie Poley and Partner.
Dan Bros. and Sherry. Okayama Troupe.
Les Vieviaris. Megan Bros. The Motramos.
Charlie Rich. Emelyn Walter.

EUSTON.
Rehearsal at 12.
Gilday and Fox. Medini Trio.
Yost and Clady. Edis and Forbes.
Alf Jepson. Anna Hana.
Eileen and Marjorie, etc.

EAST HAM.
Rehearsal at 12.
Thea Productions present "Memories of Scotland."
Martin and Castle. Norman presents "Les Classiques."
Molly Drew. Norman Carrol.
O'Brien and Lady. Five Bombays, etc.

TOTTENHAM.
Rehearsal at 12.
Alexander Productions Present "Too Many Crooks:" Paris Trio.
Byron and Byron. Dale and Williams.
Arthur Pond. Hobart and Hobbs.
Annie Rooney, etc.

BRIXTON EMPRESS.
Rehearsal at 12
Billy Wells and Eclair Twins.
Hayman and Franklin.
Four Famous Julians. Dorothy Storm
J. E. Sutton. Keyes and Kodey.
James Edison. Elsie Bower.

WATFORD PALACE.
Rehearsal at 1.
Frank Laurance's Co. "An Irish Maid.

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

FAYRE FOUR, THE SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
Feb. 13, Hackney; 20, Shepherd's Bush.
P.A., Speenham-road, Stockwell, London.

Enormous Success at Wigan, Bolton, Manchester, Birmingham. Rebooked all round into 1923.

MR. F. V. ST. CLAIR, O.B.E.,
Up-to-date as ever. Following everything most halls. Permt. address, Prees Heath, Whitchurch, Salop.

MR. BRANSBY WILLIAMS
This, Prince of Wales T., Birmingham; next, Brixton Theatre.
Business Manager, Ernest Edelsten.

MISS DAISY JAMES,
Everybody's Favourite.
Coms., 65, Sudbourne-road, Brixton Hill, S.W. 'Phone, 2115 Brixton.

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On Tour.
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T. E. DUNVILLE
London always.
Gulliver's Travels 4 trips nightly.
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Sole Agent, Mr. Walter Bentley.
New Songs.
Blue Beard.
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BAND PARTS

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FELDMANISM—THE PATH OF PROGRESS.

OUR PORTRAIT GALLERY.

DICK HENDERSON, a comedian who is also a vocalist of distinction, some months ago was induced to put on "Old Pal," at Victoria Palace. The applause he received on that occasion is still ringing in his ears. It was not only a success; it was a triumph and Dick tells us that the Vic. Pal. patrons proved good judges, as the same reception has been accorded him wherever he has featured "Old Pal."

HOPE VERNON, who has worked many Feldman successes in the past and always with that artistry which has won for her so many friends, has now arranged to sing the new vocal waltz, "Mississippi." We look forward to a real treat knowing that Miss Vernon will handle this attractive number in a manner worthy of the song and her own high reputation

FOOTLIGHT FACTS.

Seven Stars!

Elliot and Deane, with Arthur Marts' "Merry Belles" company, mention the following seven songs which they are desirous of introducing:—

"Ain't We Got Fun?"
"Your Eyes Have Told Me."
"Touch the Harp Gently."
"Cuddle and Kiss."
"Linger a Little Longer."
"He's Always Out, Tickling Trout."
"You Oughta See My Baby."

They add the information that "Windy Night" and "Peach in Alabam" are still ruling favourites with the company.

DICK HENDERSON.

The Decunas Delighted.

Jack Vincent, starring in "What a Night" company, and, incidentally, scoring a triumph in "Down the Trail" and "Angels," mentions that he has just met the Decunas, who are delighted with their success in "That Tumble Down Shack in Athlone" and "Down the Trail." We, also, are delighted to hear of this successful work by the Decunas.

Sticking to It.

"The girl who is singing the number is leaving us and, as the parts are her own, she is taking them with her. The song is going so well that I must keep it in, so please send me a fresh set of parts." This is what Frank Bradsell, musical director, of Hart and Harris' "Jack and Jill" panto, writes. The number referred to is "Best Little World."

"Burglary."

This is not a police report. It concerns the musical comedy burlesque, "Burglary," presented by Arthur Stanley, and in which appears Jack Forster, in "Linger a Little Longer," "Ta Ta," and other Feldman numbers. Public "evidence" favours Mr. Forster.

"A Good Many."

"A good many of Feldman songs," says Teddy Williams, "are being featured by 'The Royal Arcadians,' including 'Margie,' the latter being one of our very best concerted numbers."

Breezy Bert!

This refers to Bert Castle, who is making a sensational success in "Italian Skies" and "Ain't We Got Fun," two rattling good numbers it may be said. Bert wants more of the same type, and we are seeing that he is kept well supplied.

FOOTLIGHT FACTS.

In the Lake District.

A nice cheery letter from J. M. King, Ambleside Dramatic Company, reads:—

"I have very great pleasure in stating that two of your numbers have scored a tremendous success on our visit to the Lake District with 'Dick Whittington.' The songs simply took our audiences by storm; "Margie," sung by Alfred Creighton, and 'Linger a Little Longer,' sung by William Nicholson, Thomas Barton and May Hardy."

"A Tonic for the Times."

This is how the Irish papers describe "Molly on a Trolley" and "Mammy's Arms," as featured in pantomime by Harry Wright, Jim Culvert, and Annie Humber. Harry Wright pays us the compliment of saying that there is only one place where the "right songs" can be got, and "that place is Feldman Building."

Thanks, Harry.

Big Winners.

The Musical Veronas tell us that "Amazon" and "Down the Trail," the latter especially, are big winners with them. They are adding the bustling "Going Home," which will doubtless earn a similar compliments.

"Particularly Well."

Rob Burnett says he likes "Linger a Little Longer" "particularly well." He is working this song and also "Down the Trail."

HOPE VERNON.

Seven Successes.

In H. L. Ormonde's "Puss in Boots" there are seven big Feldman successes.

"Down the Trail," sung by Kathleen Proctor.
"Margie," sung by Maywood Brownlee.
"Best Little World," sung by company.
"Amazon," sung by special quintette.
"Windy Night," sung by company.
"Avalon," sung by company.
"Down Yonder," sung by company.

Syd Becker is the capable and popular musical director, whose orchestra contributes "Premierland."

They Think it "Great."

"Just to let you know that I am featuring 'Down the Trail' with great success in Henry Lees' panto., 'Little Miss Muffet' on tour, in which I am playing principal girl. The people think 'Down the Trail' *great*, and I agree it *is* a great song. Many thanks for such a winner. Thus Kitty Gastelle, whom we congratulate on finding the *right* stuff to give 'em!

Paul Pleased.

"Am working your number 'I Want a Good Girl' with enormous success. Send me some more like it.—Jack Paul."

Of course we will.

Always a Winner.

Marie Caird, who wants (and gets) "Tickling Trout." "Ain't We Got Fun?" and "Plain Little Me," says: "Many thanks for 'Touch the Harp Gently,' it is *always* my big winner." Excellent!

In the "Whirligig."

A most attractive feature in the "Whirligig" is the singing of "Mammy's Arms," by Belle Isobel. It goes "all the way" and Miss Isobel deserves all the good things said about her sympathetic work in this charming number.

Melody at Manchester.

Manchester, this week, is highly appreciative of the vocal efforts of Felice Lyne, who is drawing huge crowds to the Hippodrome. Miss Lyne's cultured voice is heard to distinct advantage in "Smilin'" "Carissima," two numbers which she sings with that artistry which has made her name famous amongst leading singers.

London: Printed for the Proprietors of "The Era," 35, Wellington-street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane-street, High Holborn. Wednesday, February 15, 1922.